INSIDE: RUSSELL T DAVIES! **DAY OF ARMAGEDDON!** SCHEDULED FOR SUCCESS!

DOCTOR WHO MAGAZINE

THRILLING ADVENTURES IN TIME AND SPACE
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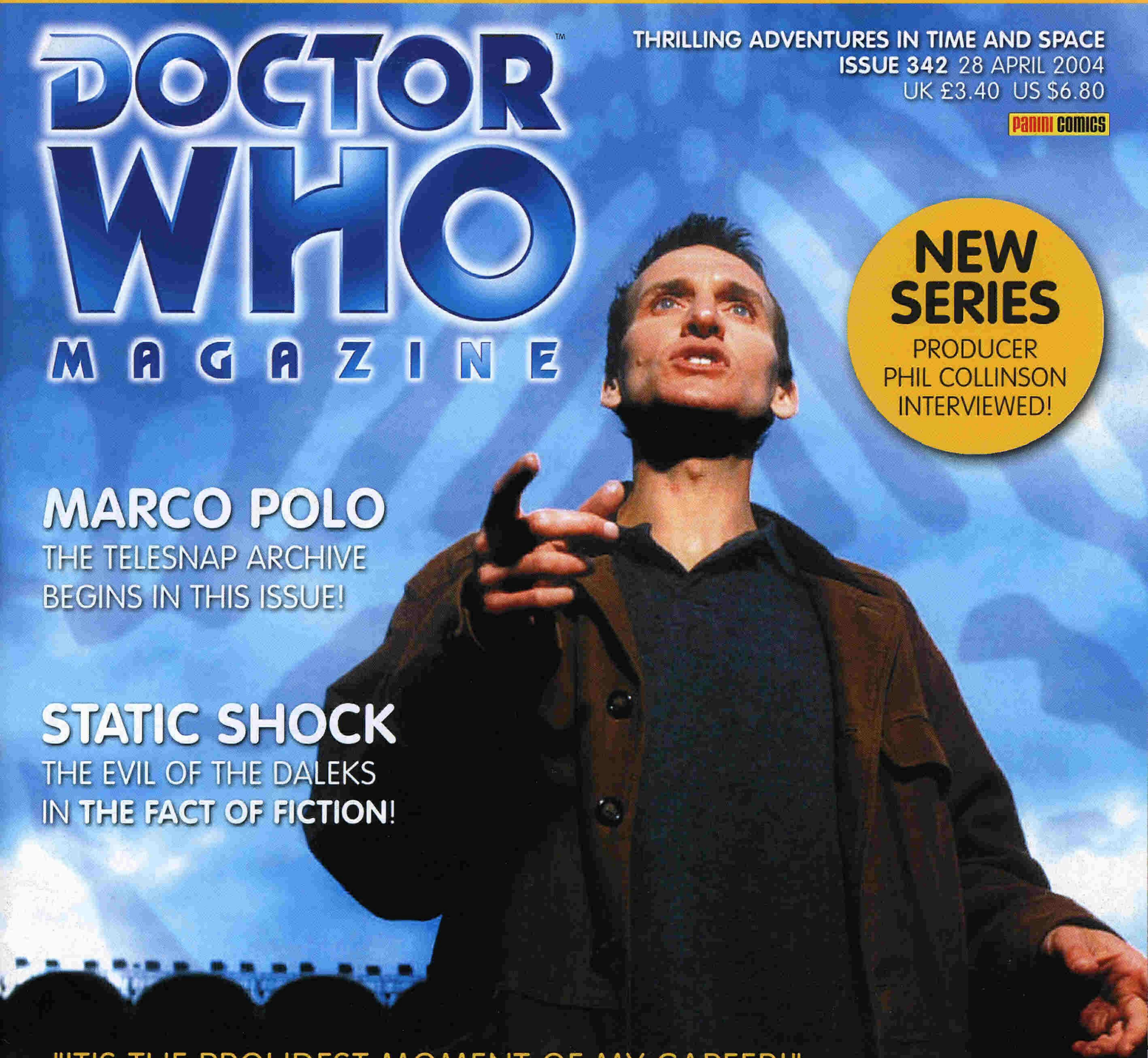

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MARCO POLO
THE TELESNAP ARCHIVE BEGINS IN THIS ISSUE!

STATIC SHOCK
THE EVIL OF THE DALEKS IN **THE FACT OF FICTION!**

"IT'S THE PROUDEST MOMENT OF MY CAREER!"

CHRISTOPHER ECCLESTON

IS THE DOCTOR!

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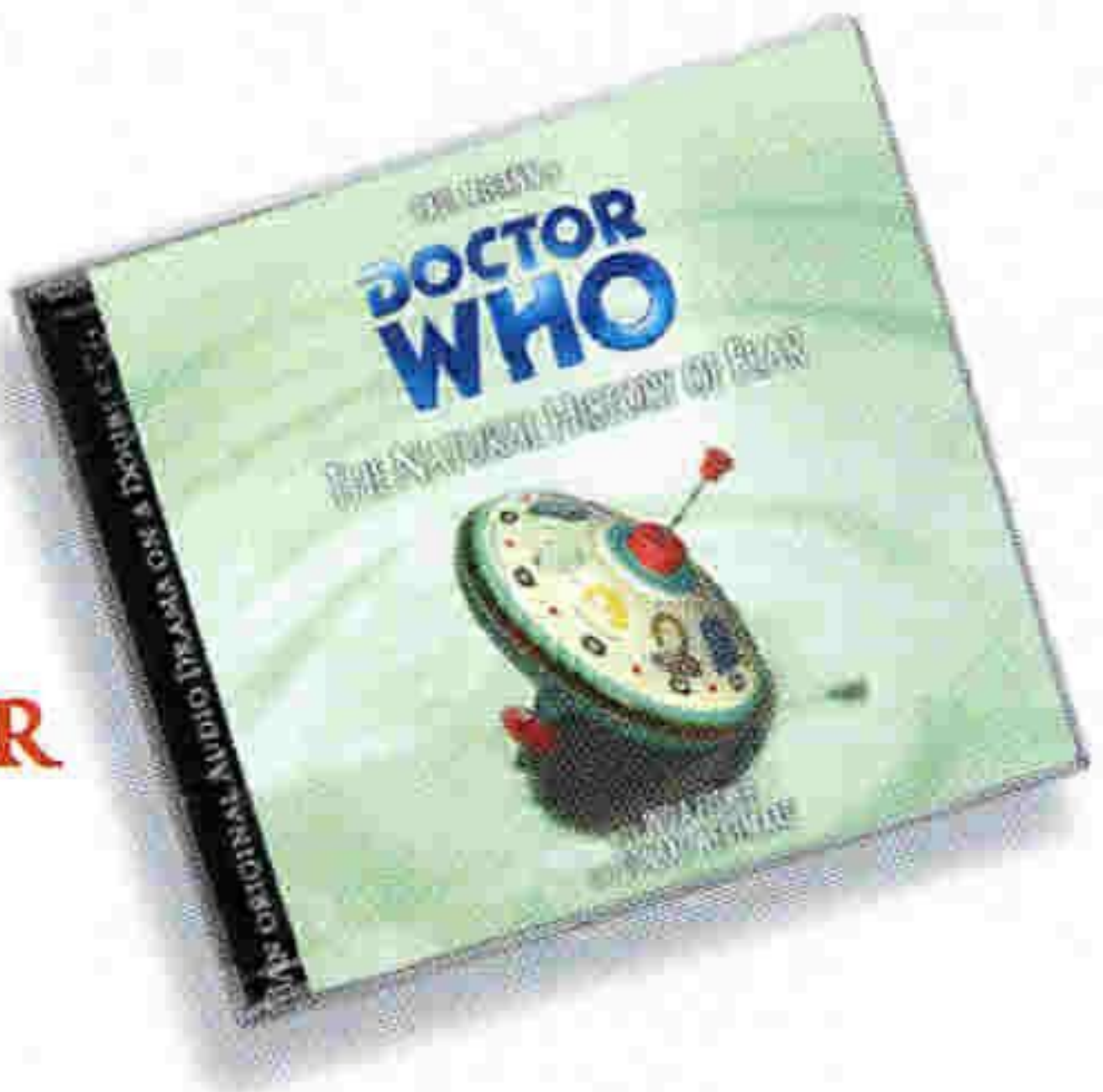

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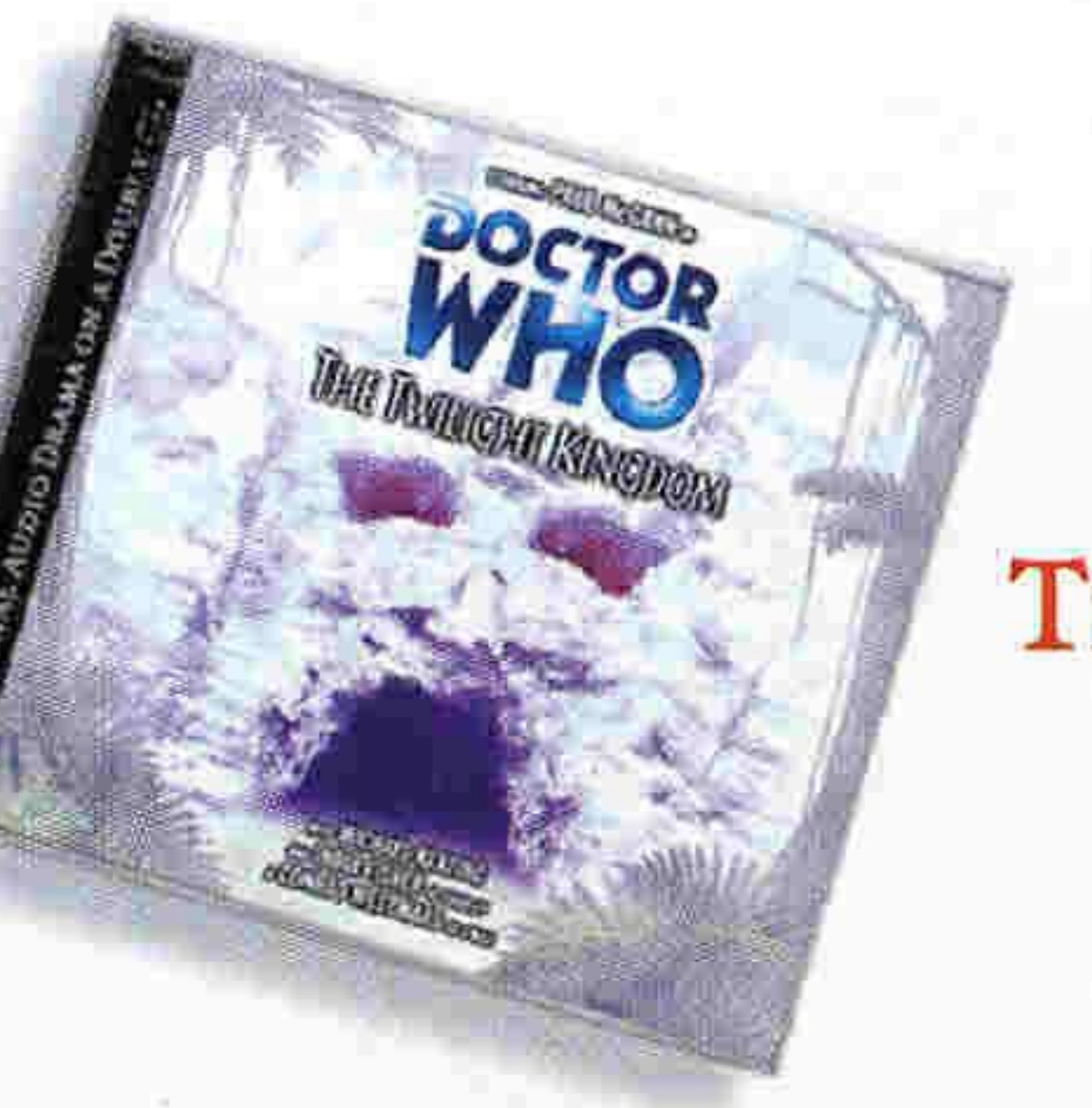

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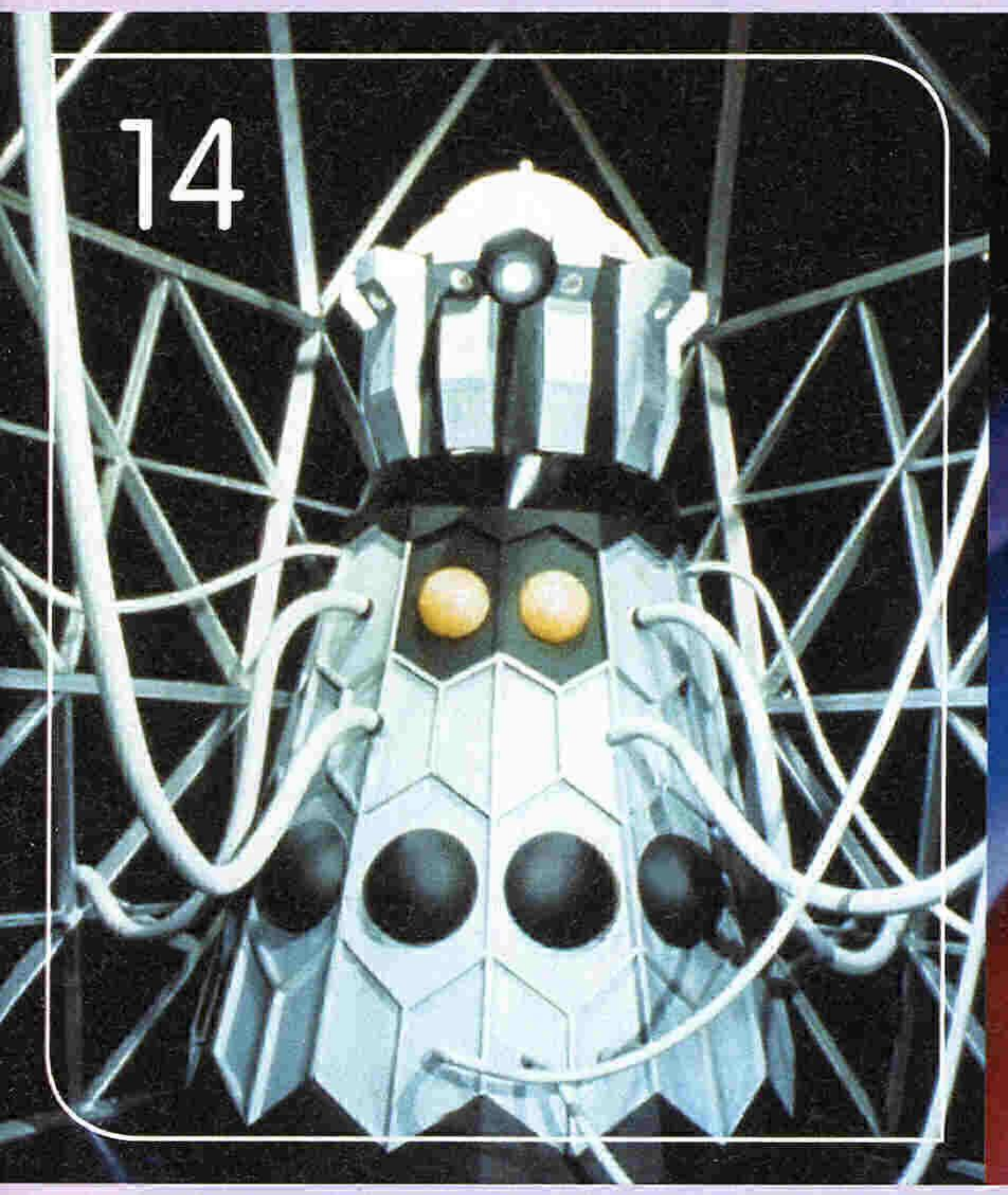
DWM 342

Gothscan 2006

"EVERYTHING'S GONE TO POT!"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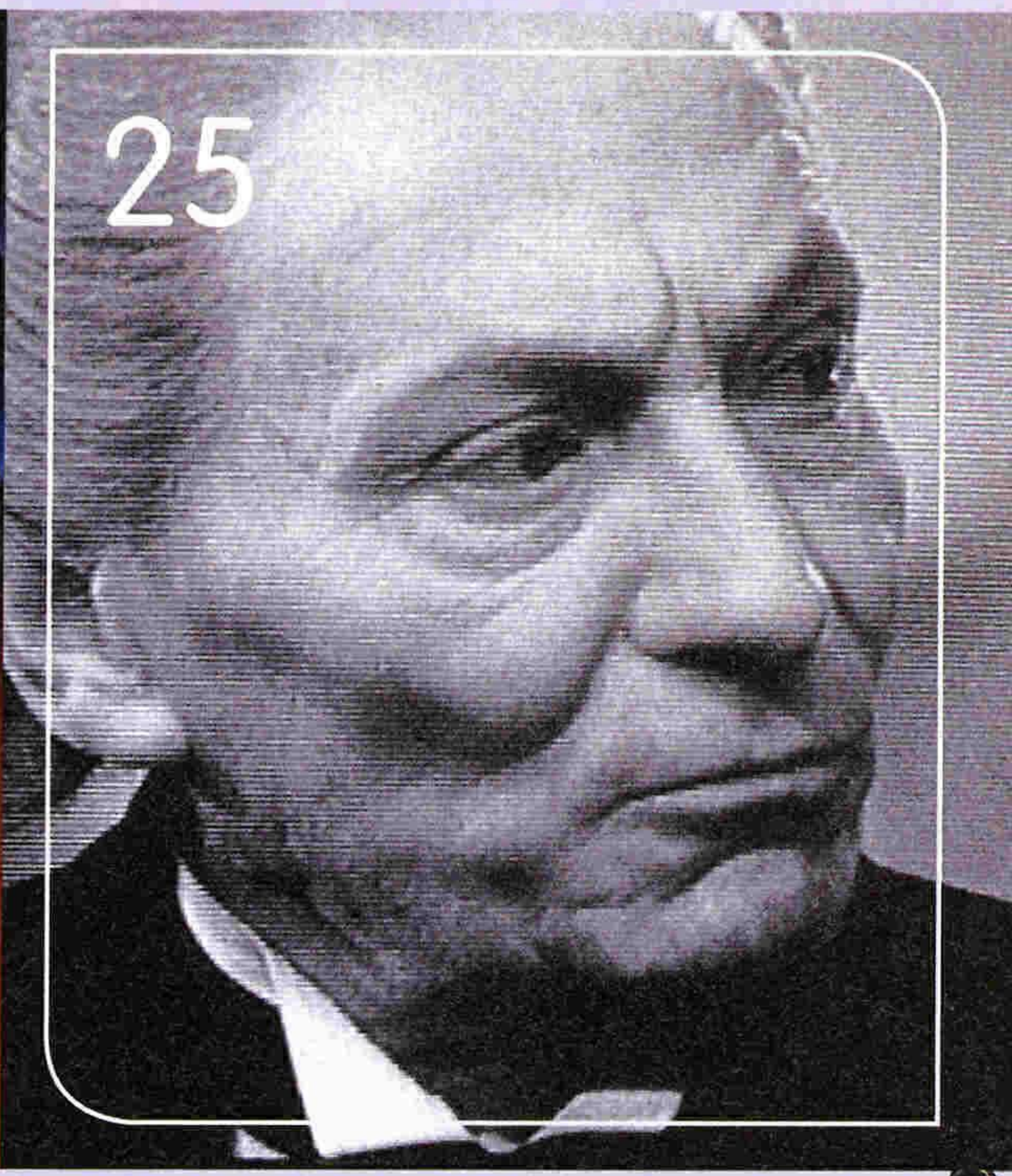
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DOCTOR WHO
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RUSSELL T DAVIES
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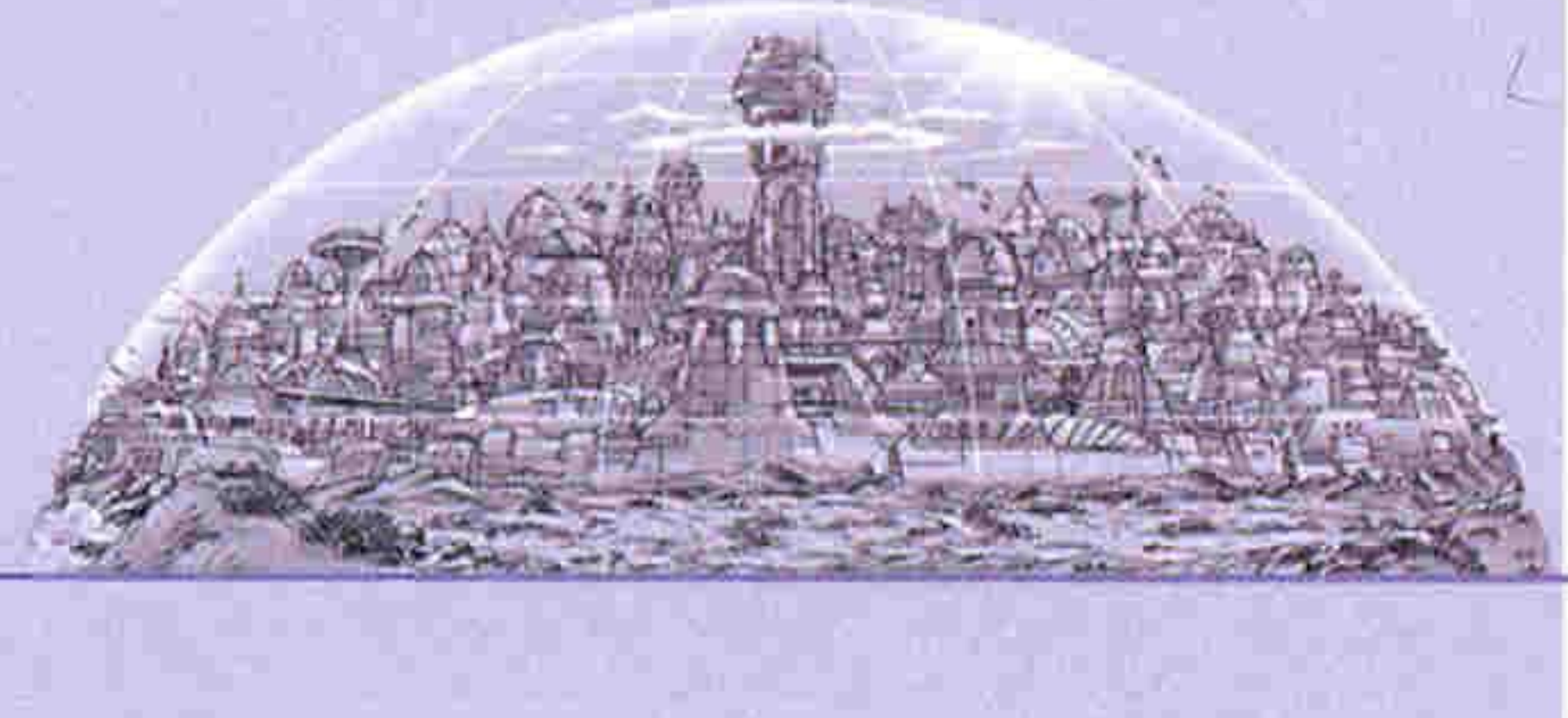


OTHER NEWS...

WEBCAST OUT!

BBCi has announced that, regrettably, last November's *Scream of the Shalka* will be the last *Doctor Who* webcast for the forseeable future. It had initially been hoped that *Shalka* would act as the first in a series of webcasts starring Richard E Grant's Doctor, but the announcement of the new *Doctor Who* television series last Autumn has had a "knock-on effect for BBCi" and plans for further webcasts have been "postponed". BBCi cryptically hinted that we may not have quite seen the last of Richard E Grant's incarnation, indicating that plans are underway for a story that will "tie up all the loose ends." It is understood that BBCi must wait for permission from the "Powers That Be" to proceed with these plans, but **DWM** hopes to have some exciting news on this story in the near future. BBCi also promised that future *Doctor Who* webcasts may appear at some point down the line, but probably not for quite a while.

AUDIO SCRIPTS 4

Big Finish has announced details of the fourth volume of *The Audio Scripts*. The book will contain the full scripts for *Omega* by Nev Fountain; *Davros* by Lance Parkin; *Master* by Joseph Lidster; and *Zagreus* by Alan Barnes and Gary Russell. To be released in September, the collection will contain introductory essays from each of the writers, and the usual production notes. Meanwhile, comic actor and national treasure Leslie Phillips has been cast as Dr Robert Knox for August's Sixth Doctor and Evelyn tale *Medicinal Purposes*. "It was all due to the writer, Robert Ross," explains Big Finish producer Gary Russell, "who knew Leslie and persuaded him to take part. We're all very much looking forward to working with him!"

DALEKS SELL OUT

The BBC Radio Collection's Limited Edition Dalek tin has sold out, although the two stories contained within it are due for release separately. Both *The Power of the Daleks* and *The Evil of the Daleks* are scheduled for 2 August.

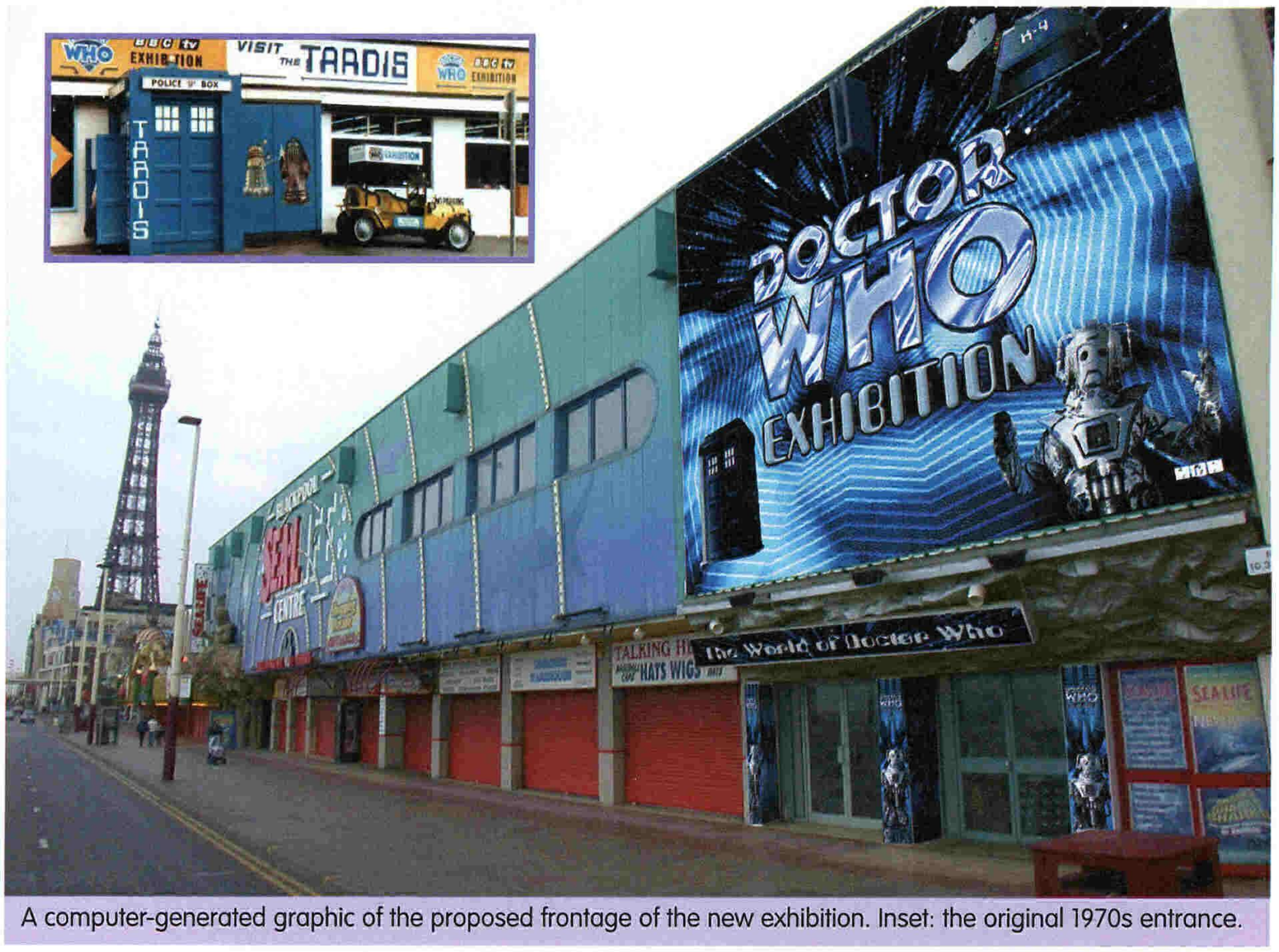
I'M DICK DALEK-TON!

Fans of new series writer Steven Moffat's *Coupling*, should keep their eyes peeled for the fourth series of the popular BBC2 sitcom. A recently-recorded episode features a guest appearance from a full-size Dalek provided by **DWM** contributor Derek Handley. The Dalek is voiced by Big Finish's *Dalek Empire* veteran Nicholas Briggs. The new series of *Coupling* will be broadcast later in 2004.

▶

EXCLUSIVE! NEW PERMANENT DOCTOR WHO EXHIBITION TO OPEN AT EASTER!

BACK TO BLACKPOOL



A computer-generated graphic of the proposed frontage of the new exhibition. Inset: the original 1970s entrance.

Following the sad closures of the *Doctor Who* exhibitions at both Llangollen and Longleat last year, comes the exciting news that Blackpool will be playing host to a brand new permanent *Doctor Who* exhibition from BBC Worldwide and Experience Design & Management Ltd.

Older readers may remember that the seaside town was the venue for the long-running *Doctor Who* exhibition which opened in April 1974 and ran until October 1985. The project co-ordinator Lorne Martin told **DWM**, "It's great to be able to open a new *Doctor Who* exhibition in Blackpool – we have lots of happy memories from when it was here in the 1970s and 80s. I'm sure that fans will be very pleased with what we've been able to achieve." As our exclusive 'work-in-progress' pictures show [see below], the exhibition will house many props and costumes from the original show, displayed in an excitingly new and dramatic way. Several old friends will appear too – the Daleks, of course, as well as the Third Doctor's 'sprightly yellow roadster' Bessie. "It will be a walk-through exhibition, full of animated costumes and buttons to press!" Lorne continues. "There will also be clips from the show playing on monitor screens."

Richard Hollis, BBC Worldwide's head of licensing, explained to **DWM** the reason that the corporation were so keen to create this new attraction: "Following last year's 40th anniversary campaign there has been hugely increased interest in *Doctor Who*, and the announcement that the series is to return means that there will soon be a whole new generation of fans. We are delighted to be bringing the Doctor back to Blackpool – exactly 30 years after the first ever *Doctor Who* exhibition opened there."

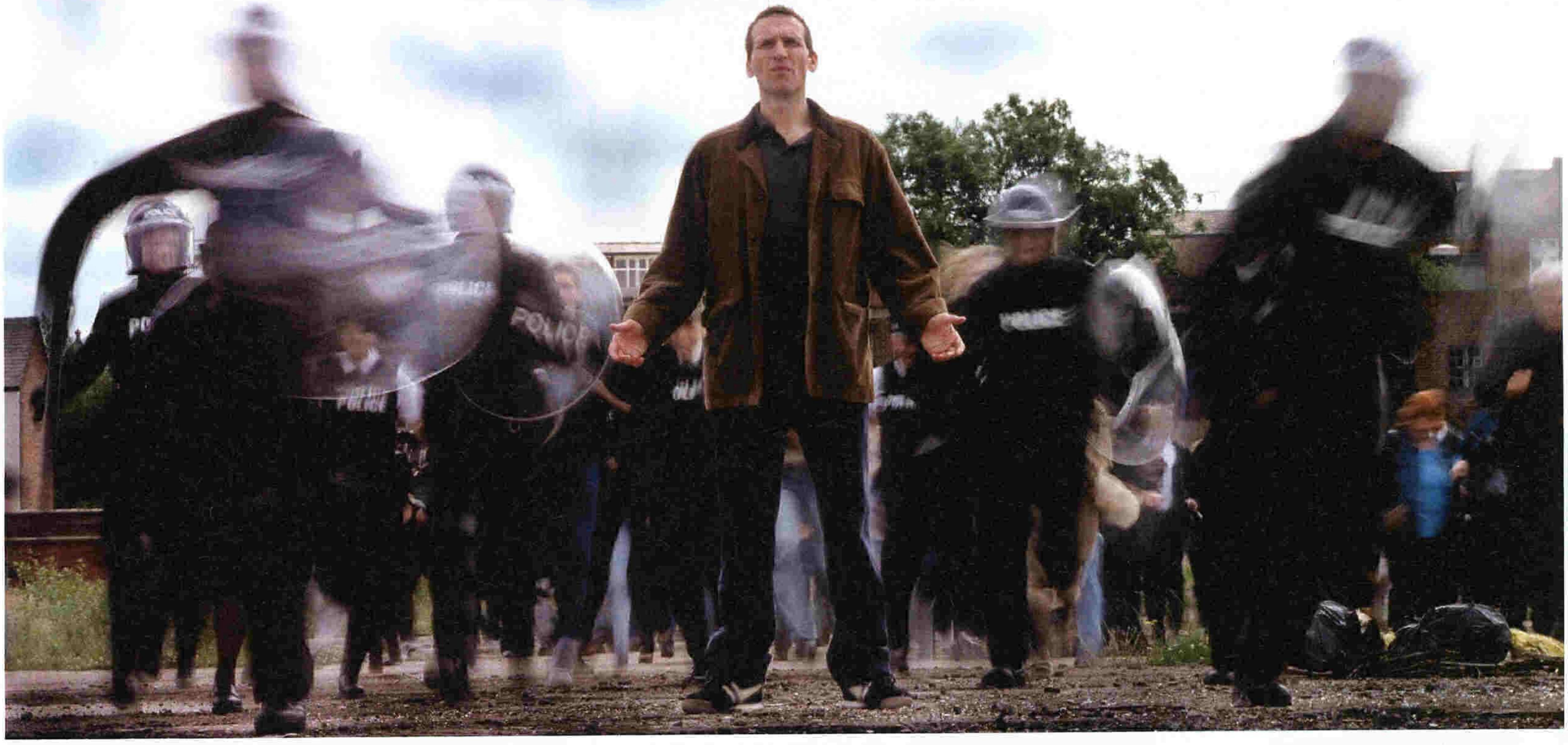
Hollis continued: "This exhibition will be the only one – in the world – to bridge the gap between the old and the new; designed to be an interactive experience for vistors that will give an insight into the history of this extraordinary and uniquely British programme and why it has such enduring appeal. BBC Worldwide are confident that Experience Design have created a 'must see' event for fans of the series and for newcomers alike. It's bound to become one of Blackpool's top tourist attractions!"

The exhibition – 5,500 square feet in size – will be housed in the Golden Mile Centre on the Central Promenade in Blackpool, next door to the Sea Life Centre and very close to the site of the original attraction. Exhibition designer Martin Wilkie told **DWM**: "It was a bit of a challenge to design the layout for the exhibition in the area we'd been given because of the unusual shape! But we managed to fit everything in that we wanted to, and we're sure that visitors will be very pleased with the results."

The new *Doctor Who* exhibition is due to open this Easter, and it is currently planned that it will be open to the public all year round. More news next issue.

STOP PRESS: THE BBC UNVEILS THE NINTH DOCTOR AT LONG LAST!

THE SECOND COMING



CHRISTOPHER ECCLESTON IS THE DOCTOR!

On Saturday 20 March 2004, Christopher Eccleston was formally announced as the actor who will portray the Doctor in BBC1's new series of *Doctor Who.*

Eccleston, who was born on 16 February 1964 (between *Inside the Spaceship* and *Marco Polo*, fact fans!), spoke exclusively to **DWM**, revealing: "I'm very excited, it's one of the proudest moments of my career. I'm a fan of the series and Russell's writing. The character is unlike anything I've ever done. I'm fascinated by his origins, and I want to honour his beginnings and bring something new."

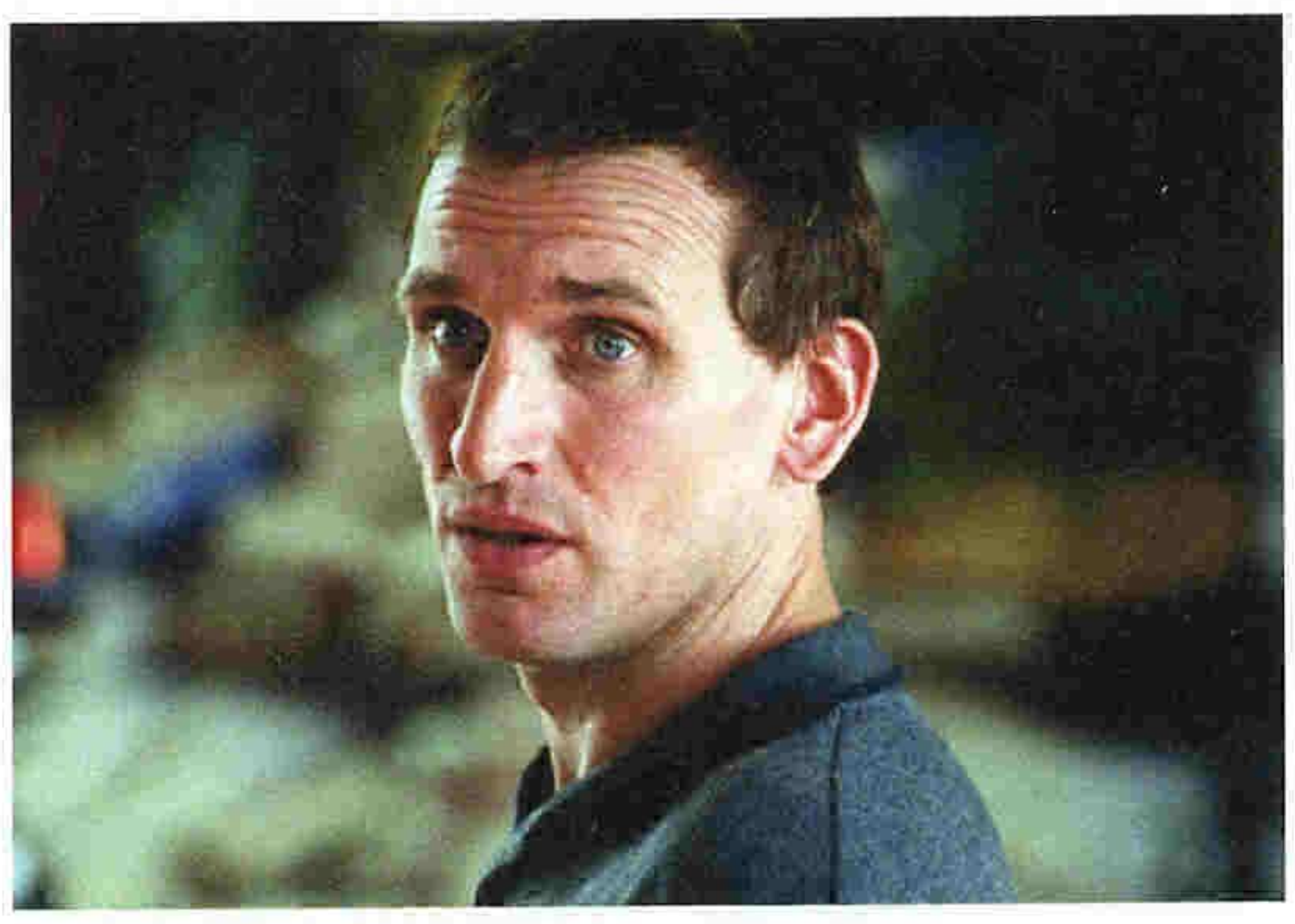
A clearly-excited Russell T Davies, new series head writer and executive producer, told **DWM**: "I couldn't be happier, this is exactly the man we wanted. And you wouldn't believe his passion for the job – it's energised the entire team. His reputation in British drama speaks for itself, and his flair for comedy – as seen in *Clocking Off*, *Linda Green* and *The League of Gentlemen* – means the Ninth Doctor will be capable of anything. Already, Chris' casting has raised the bar for all the scripts, and we're only just beginning. I'll give **DWM** readers a full rundown of the events that lead to his casting in next month's *Production Notes* column."

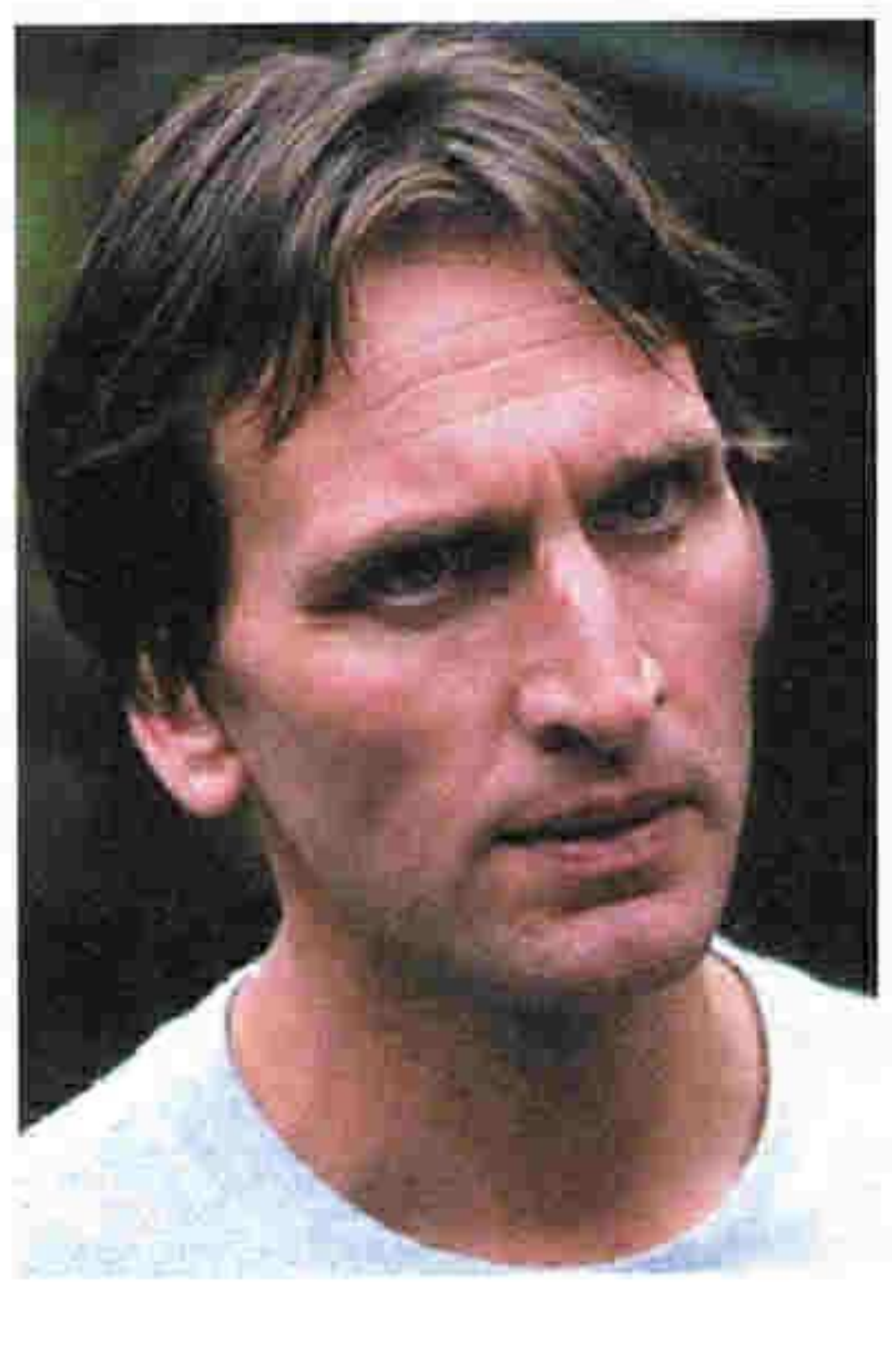
In a statement, Jane Tranter, BBC Controller of Drama Commissioning, said: "We are delighted to have cast an actor of such calibre in one of British television's most iconic roles. It signals our intention to take *Doctor Who* into the twenty-first century, as well as retaining its core traditional values – to be surprising, edgy and eccentric. We have chosen one of Britain's finest actors to play what, in effect, will be an overtly modern hero."

Davies further informed **DWM** that casting for the Ninth Doctor's companion, Rose Tyler, can now begin. He laughed off recent press suggestions that actresses such as Billie Piper and Audrey Tautou have been cast, noting that no decision could be made until the new Doctor had been confirmed.

Executive producer Julie Gardner spoke to website ICWales about Eccleston's casting, enthusing: "He is just such a delight to work with. Chris is so professional and hard-working and he's a very writer-friendly actor. He chooses his roles from the best scripts because his work is so important to him. We are very lucky to have such a great actor working with us. He loved the scripts and he loved the character, and it is sheer love of the work that convinced him in the end." She added: "The excellent working relationship between Russell and Chris has been the key. He loved working with Russell on *The Second Coming* and that relationship was very useful in his agreeing to play such an iconic role."

Predictably, the UK Saturday papers had a field day, with *The Mirror* reporting that Eccleston had signed a "£500,000" three-year deal, while *The Express* upped the stakes with reports of a "£1 million" payment. Early editions of *The Daily Mail* erroneously claimed the part had gone to Bill Nighy, and went on to speculate that one of the new stories would revolve around Joan of Arc, with guests stars including *Amelie's* Audrey Tautou and Alfred Molina. As ever, **DWM** would advise that all of the above be taken with an extremely large pinch of salt.





As Julie Gardner noted above, Eccleston has worked with Russell T Davies before. Last year the actor played the part of Stephen Baxter, a man who believes he is the Son of God, in Davies' two-part award-winning drama for ITV – *The Second Coming*. He has also worked with new series writer Mark Gatiss, appearing as the cat-loving Dougal Siepp in *How the Elephant Got its Trunk*, the final episode in the third series of *The League of Gentlemen* (2002).

Among Eccleston's impressive list of film credits are: *28 Days Later...* (2002); *A Revengers Tragedy* (2002); *I Am Dina* (2002); *24 Hour Party People* (2002); *This Little Piggy* (2001); *Strumpet* (2001); *The Others* (2001); *The Invisible Circus* (2001); *The Tyre* (2000); *Gone in Sixty Seconds* (2000); *With Or Without You* (1999); *Heart* (1999); *eXistenZ* (1999); *Elizabeth* (1998); *A Price Above Rubies* (1998); *Jude* (1996); *Shallow Grave* (1994); *Anchoress* (1993); *Death and the Compass* (1992); and *Let Him Have It* (1991).

Eccleston has appeared on television in *Flesh and Blood* (2002); *The King and Us* (2002); *Othello* (2002); *Sunday* (2002); *Wilderness Men* (2000); *Clocking Off* (2000); *Hillsborough* (1996); *Our Friends in the North* (1996); *Hearts and Minds* (1995); *Friday On My Mind* (1992); *Rachel's Dream* (1992); and *Blood Rights* (1990). His guest star credits include *Linda Green: Twins* (2001); *Poirot: One Two, Buckle My Shoe* (1992); *Boon: Coverup* (1991); *Inspector Morse: Second Time Around* (1991); and *Casualty: A Reasonable Man* (1990).

Readers who wish to get a flavour of the new Doctor can see Christopher Eccleston performing as Jakey in *Electricity*, a new play by writer and composer Murray Gold, at the West Yorkshire Playhouse, Leeds. The run began on March 26 and concludes on April 24.

More news on the Ninth Doctor next issue. And every issue thereafter, probably!

NEW SERIES EXCLUSIVE! EPISODE ORDER DECIDED UPON

SEASON SHAPES UP

While the big news this month is obviously the casting of Christopher Eccleston, writer and executive producer of the new *Doctor Who* series, Russell T Davies has also given **DWM** more information on the structure of the 2005 season, further to our confirmation of the writing team last issue. The 13 episodes will be divided between the five writers as follows:

Episode 1 by Russell T Davies;
Episode 2 by Russell T Davies;
Episode 3 by Mark Gatiss;
Episode 4 by Russell T Davies;
Episode 5 by Russell T Davies;
Episode 6 by Robert Shearman;
Episode 7 by Russell T Davies;
Episode 8 by Paul Cornell;
Episode 9 by Steven Moffat;
Episode 10 by Steven Moffat;
Episode 11 by Russell T Davies;
Episode 12 by Russell T Davies;
Episode 13 by Russell T Davies.

Russell went on to explain, "This is just a provisional order, and things could change in mid-production, or even on transmission, so take it as a rough, but reliable, guide. Changes to transmission order happened throughout the history of *Doctor Who*, so, if it alters, there'll be nothing unusual or sinister about it!"

POLICE PUBLIC CALL BOX

Russell also revealed that the script editors for the series are Elwen Rowlands and Helen Raynor, while the casting director is Andy Pryor, whose previous casting credits include the films *Long Time Dead* and *Beautiful Thing*, and TV series such as *Cutting It* and *Linda Green*. **DWM** has also spoken to series producer Phil Collinson, so for more new series information turn to page 7, and don't forget Russell's own *Production Notes* on page 50.

EXCLUSIVE! JUSTIN RICHARDS CONFIRMS 'NEW DOCTOR' BOOK RANGE FOR 2005

TURNING OVER A NEW LEAF?

Justin Richards, BBC Books' *Doctor Who* range editor, has given DWM some intriguing pointers as to how the range will change in the light of the new television series.

"We're currently firming up our plans for 2005," Richards told us. "Obviously this will include some tie-ins with the new series and as soon as we know transmission dates we'll be able to schedule these exciting new publications. We're considering all sorts of options at the moment, including obvious tie-ins like a 'Making of' book, but full-length novels featuring the Ninth Doctor are at the top of our list. We'll be aiming these very much at the new-to-*Who* family audience that the TV series is directed at, but there'll still be plenty for the fans to look forward to. Rest assured, as Winston Churchill once said, that the current line of books will continue unabated, although the Eighth Doctor will obviously take a less prominent role now that his successor has been appointed."

More concrete news on this exciting new phase for BBC Books as soon as we get it.

FIRST-DAY COVERS

The Stamp Centre is releasing two new *Doctor Who* first day stamp covers, both of which are a limited edition of 1000. The first is entitled 'The Invasion' and features Wendy Padbury (Zoe), Nicholas Courtney (The Brigadier) and some Cybermen. The second is entitled 'The Troughton Trio', and features Anneke Wills (Polly), Deborah Watling (Victoria) and Wendy Padbury. The Stamp Centre will be holding an autograph session on Thursday April 8 between 10am and 3pm with Padbury, Courtney, Wills and Watling in attendance, also joined by Louise Jameson (Leela), Nicola Bryant (Peri) and Sophie Aldred (Ace). Further details can be found at *www.scificollector.co.uk*

DOCTOR WHO
THE TROUGHTON TRIO

MORE PARADOXES

Mad Norwegian Press has released details about further *Faction Paradox* novels. The second book in the series, Philip Purser-Hallard's *Of the City of the Saved*, is now due in late April. Book three, Lance Parkin's *Warlords of Utopia*, is scheduled for August, while *Warring States* by Mags L Halliday is the fourth in the collection and will be published in December 2004.

OUTSIDE THE SPACESHIP

Compiled by Dominic May

A DOCTOR ABROAD As *The Last Detective* concluded its latest run, **Peter Davison** appeared at the British Isles Show, promoting "the best of Britain" on 6 March at the Queen Elizabeth Building National Trade Centre in Toronto.

LUVVY LETTERS **Colin Baker** and **Louise Jameson** are using occasional Sunday nights to perform two-hander play *Love Letters* – watch your local press, but they are most likely to pop up in the home counties. Colin has recorded five editions of *Telling Tales* for the Meridian ITV region, in which he narrates a story to camera plus Radio 4 play *The Flood* and was seen in Jon Culshaw's ITV1 series *The Impressionable Jon Culshaw* on 3 March in a *Master and Commander* sketch (the edition also featured Culshaw as a vampiric Michael Howard accompanied by **Dudley Simpson**'s Master theme). Three additional venues have been added to Colin's *HMS Pinafore* tour: New Theatre, Hull (24 to 26 May – B/O 01482 226655), De Montford Hall, Leicester (27 to 29 May – B/O 01162 333111) and Grand Theatre, Leeds (1 to 5 June – B/O 01132 226222).

SYLV ON THE GAME **Sylvester McCoy** has recorded the lead guest role of Archie, a Glaswegian in BBC Scotland's latest series of BBC2 comedy *Still Game*.

McGANN TELLS LIES Filming commenced in February on *Tell Me Lies* for ITV1, a two-part drama based on Tony Strong's novel, co-starring **Paul McGann** as Gerry Henson. His latest audio book reading, *Sharpe's Escape*, will be released by HarperCollins in April. His recent theatre foray, *Mourning Becomes Electra*, won Best Revival in February's Olivier Awards.

MARY'S MIXED FEELINGS 12 April sees the commencement of a tour of Eric Chappell's *Mixed Feelings* featuring **Mary Tamm** as Jan opposite Paul Nicholas as Vernon. Opening dates are week commencing 12 April – Festival Theatre, Malvern (Box Office 01684 892277); w/c 19 April – New Victoria Theatre, Woking (B/O 01483 761144); w/c 26 April - Grand Theatre, Blackpool (B/O 01253 290190). More to follow.

SECOND COMING COMES FIRST Further to **DWM** 340, **Russell T Davies'** *The Second Coming* was voted the Best Drama One Off at *Broadcast*'s annual awards on 28 January. One of the judges said Davies' script was "extraordinarily powerful and unusual – enormously brave." Nominated twice as Best Drama Serial and Writer for the Royal Television Society Awards, which were due to be announced on 16 March, other nominees include *Little Britain* featuring **Tom Baker** for Entertainment and Comedy Performance and *At Home with the Braithwaites* starring **Peter Davison** for Drama Series. A former Davies project *Touching Evil* has been remade for USA Network with **Antony Root** one of the producers.

DID YOU MISS? **Bernard Cribbins** in BBC2's *Britain's Best Sitcom: Fawlty Towers*; new **Verity Lambert**-produced *Jonathan Creek* episodes on BBC1 featuring *The Curse of Fatal Death*'s **Julia Sawalha**; the start of the **Mark Strickson**-produced *Mark Williams On the Rails* on Discovery Channel from 17 March; **John Flanagan** and **Andrew McCulloch**-scripted episodes of *The Royal* (including one featuring Valeyard **Michael Jayston**) plus direction from **Graeme Harper** who has also been behind the cameras on *Casualty*; **Chris Clough**'s latest series of *Born and Bred*.

OBITUARY **Russell Hunter**, well-remembered as Lonely in *Callan* and who played Commander Uvanov in *The Robots of Death*, reprising the role for the *Kaldor City* audio spin-offs, died on 26 February aged 79. **Freddie Eldrett**, who was an Engineer and a soldier in *The Tenth Planet*, died on 30 October aged 57. **Kathleen Heath**, a tourist extra in *The Chase: Flight Through Eternity*, died on 6 January aged 87. **Ronald Nunnery**, an extra in *The Time Warrior* (Wessex Man), *Genesis of the Daleks* (Councillor) and *The Creature from the Pit* (Guard), died on 20 January. **Hugh Cecil**, extra in *The Daleks' Master Plan: The Nightmare Begins* (Technik), *The Massacre of St Bartholomew's Eve* (Priest), *The War Machines* (Worker) and *Doctor Who and the Silurians* (Plague Victim) died on 11 February aged 90.

GALLIFREY **GUARDIAN** EXTRA!

DWM recently managed to catch up with new **Doctor Who** producer **Phil Collinson** to find out just how excited he is about taking over the greatest show in the galaxy ...

So, Phil – you're officially the new producer of *Doctor Who*. You must be pleased!
I'm absolutely bloody over the moon. Having said that I'm only just starting to realise the enormity of the task I've taken on – special effects, spaceships, monsters and the hopes of so many people to make the show a hit!

How detailed have your talks about the series with the executive producers – Russell Davies, Mal Young and Julie Gardner – been so far?
It's still only really early days for us. I didn't finish *Sea of Souls* until the end of January, and Russell is still finishing post production on [ITV comedy] *Mine All Mine*. Having said that, things are progressing – we have drafts of the first three episodes, and I'm very pleased with them. We've met with production designers and special effects people to talk in general about the show. Our meetings have been great – full of laughter and a lot of optimism. Russell and I are old friends (he was one of the first writers I met as a young and terrified script editor for Granada TV!) and I've wanted to work with him for a long time. He's come up with a broad series outline which is magnificent so we're off to a flying start. Mal and Julie are super too – really clever, and they both have such a passion for the show. Other meetings have involved the broader issues really – the casting of the Doctor was obviously a big priority. We've also got to decide where to film so we've been driving round looking for somewhere big enough to house our sets. There's a lot still being discussed but I can safely tell you that we'll make 13 x 45-minute episodes. The Doctor will have a companion called Rose Tyler – and she'll be sexy and feisty and marvellous.

Is *Doctor Who* a show you remember watching as a child? And if so what are your memories of the series – what was *your* period?
I loved *Doctor Who*, absolutely loved it! It was the only programme that my whole family watched together and so that gives it a bit of a halcyon glow for me; dark nights, potted meat sandwiches, Mr Kipling's cakes and *Doctor Who*! My mum tells me that one of my first words was "drashig" (how embarassing) but probably my earliest proper memory is of those maggots from *The Green Death*. My dad was an angler and I remember him peeing himself laughing imagining the size of the fish he could catch with one of them! The giant spiders made a huge impression on me too – they were terrifying in that they JUMPED ON YOUR BACK!!!! Yuk! My period really though was early Tom Baker. Tom was just marvellous. A proper tall and dashing hero who made you feel safe; I shared his excitement in his adventures. The series had the most wonderful imagination – proper stories, well told – and it wasn't afraid to be utterly terrifying. I remember crying my eyes out when the giant robot 'died', and getting into trouble for cutting a hole in my mum's washing basket so I could be Davros. I remember the Loch Ness Monster, the ventriloquist's dummy coming to life and stalking the bloke with a knife in *The Talons of Weng-Chiang* ... Ooh, loads of memories. I guess it's safe to say that *Doctor Who* played an extraordinary part in my childhood and I think in a way my love of it then has shaped my appreciation of television drama in my later life.

> **"The giant spiders made a huge impression on me as a little kid. They were absolutely terrifying!"** PHIL COLLINSON

Phil's most recent BBC production, **Sea of Souls**.

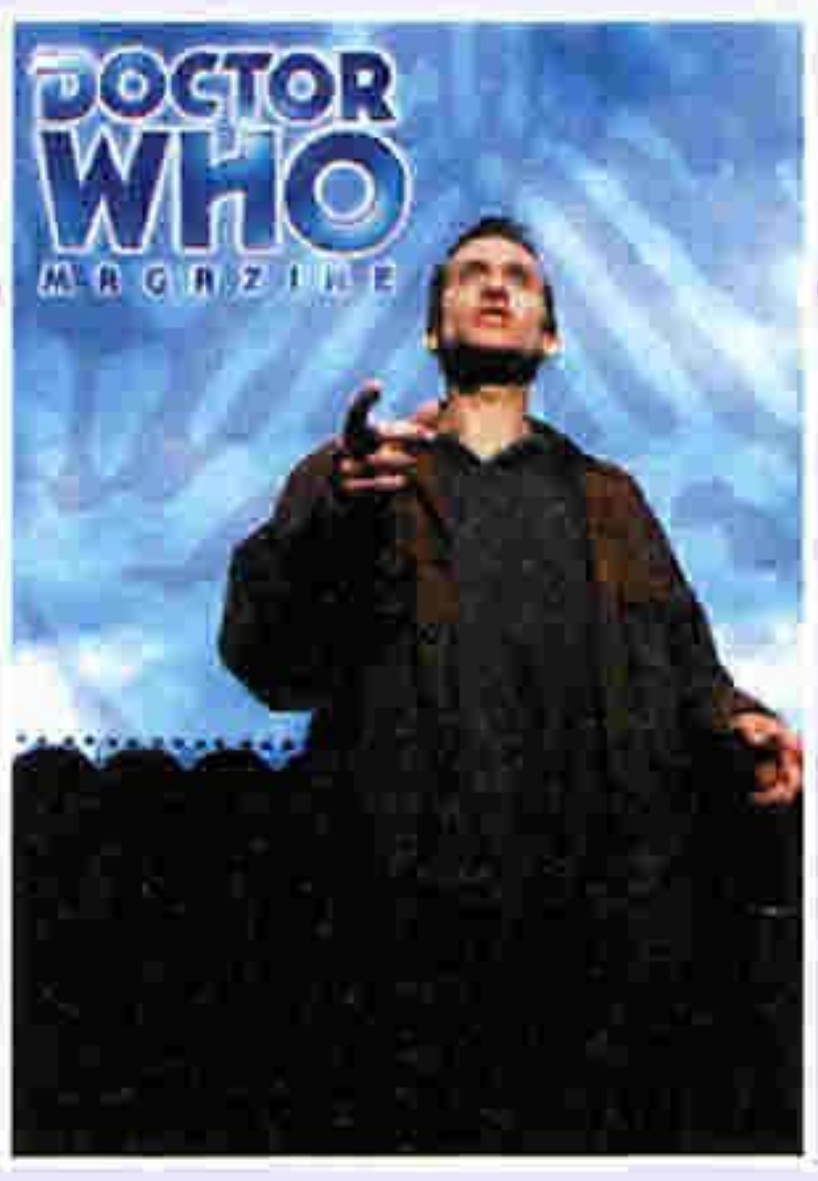
The new *Doctor Who* series will be produced in a very different fashion to the way it was during its first run. Can you tell us a bit about what your job entails, and how it differs from the traditional '*Doctor Who* producer' role that we and our readers are used to? What will be your responsibilities – and what falls to Russell and the others?
Well I'll be working much more closely with the executive producers than was traditional. I think series are 'managed' much more closely by the people we make them for nowadays – and that's fine by me. I suppose though in black and white terms I'll handle the day-to-day running of the production, oversee all the casting and scripts, and make sure the cameras keep turning! I'll put the team who will make the show together, choose directors, writers, manage the budget – but all of this will be done in very close collaboration with Russell, Mal and Julie who are, in effect, my bosses. The show is going to be authored by Russell and he'll be much more involved than writers usually are – he likes to work that way on everything he does, which is great because so often producers run into problems simply because they are trying to interpret an author's vision, and since we're all human we can get it wrong. Russell will be on hand, interpreting his scripts with us, and so I'm really looking forward to this close collaboration.

Two of your most notable TV credits as a producer have been *Linda Green* and *Born and Bred* – shows which are very different from *Doctor Who*. How do you think working on *Doctor Who* will compare?
I guess I've been appointed because I've worked on shows that have hopefully been well made, well written and – thankfully – well received by a large and broad audience. We want *Doctor Who* to appeal to the broadest audience possible – we won't be making this for the fans alone – and so hopefully I can bring some of my experience of popular drama to the job. I'm just going to approach it in the way I would any other drama series though, and make it as beautiful and 'produced' as I am able. The special effects will be the best we can get, the costumes, lighting, casting, camera work all top notch. We'll have a proper stab at it, I promise, and we're aiming high on every creative level!

Do you think there is a place for science-fiction and other shows like *Doctor Who* on British television? Do you think it is a good thing that the BBC is branching into this sort of genre again?
I think that TV executives are starting to realise that the mass audience need something new, which is great. Russell made *The Second Coming* last year, which was an incredibly bold commission for ITV. I just finished *Sea of Souls* for BBC1 – a six-part drama series set in a parapsychology unit in a Scottish university – and that show is mad! We have little kids who are reincarnations of dead people, psychotic twin sisters, voodoo, and loads of stunts and special effects! It had a decent budget and the BBC's commitment to the project was admirable. If you look at the sort of viewing figures that *Buffy* and *Angel* and *Smallville* and *Star Trek* get, it's a significant amount of people. But the American shows have kind of reinvented sci-fi for us. The characters are riveting and they're not afraid to be emotional and sad and sexy all at the same time. It's proper writing and wonderfully produced drama. I guess what we have to try to do is tap into that audience but also reinvent the genre a bit for broader appeal.

What are your personal hopes and aims for *Doctor Who*'s own 'second coming'?
I want *Doctor Who* to be as imaginative and well-loved as it was back in the 1960s and 70s. The potential for stimulating viewers' imaginations is huge – I hope we succeed in doing that. Above all, I want to introduce a whole new generation to one of the most amazing TV characters ever created. And finally I hope it's a huge and monstrous hit – and that it runs for as many uninterrupted years as it did the first time round ... DWM

EDITOR'S **LETTER**



We've used the phrase 'Stop Press' in **DWM** before, usually when a snippet of news has landed on our desk just as we're about to send the magazine off to the printers, necessitating a frantic rejig of *Gallifrey Guardian*. But this might be the magazine's first genuine 'Stop Press' in its 25-year history.

We'd had an inkling that a special announcement was brewing as we finished work on this issue, so we delayed sending it off until the last possible moment. Lo and behold, the day after the pages were duly posted, Friday 19 March, I got a call from a *Daily Telegraph* journalist while I was at a 'getting to know you' lunch with two lovely ladies from the BBC Drama Publicity department. As you can imagine, we all wolfed down our food and dashed off in separate directions, the words '*we'll be announcing Christopher Eccleston as the new Doctor Who in tomorrow's paper*' ringing in three pairs of ears.

Later that afternoon I got a text from Russell T Davies: "Get *The Mirror* tomorrow morning!", followed by an apologetic phone call that evening, where Russell lamented that he'd wanted to tell **DWM** about the casting personally – not that it really mattered amidst the incredible excitement of that day. The only shame was that our 'Christopher Eccleston is the Doctor!' front cover wouldn't appear until more than five weeks later.

But then, the following morning, just after I'd popped to the local newagent to buy a copy of every single newspaper (and laughed heartily at *The Daily Mail*'s 'Bill Nighy is the Doctor!' gaffe) I had a call from Mark Irvine, Panini's long-suffering production manager. He'd seen all the kerfuffle in the papers and, bless him, had phoned the good people at Southernprint and asked them to delay printing the new **DWM**. If we could get something together by Monday afternoon, we could get the news into our April 1 issue (no joke, obviously!).

And so, dear reader, you find me penning this editorial on Mother's Day afternoon while, a few miles away, young Tom Spilsbury is compiling a CV of Mr Eccleston's work for the news page. Apologies to both our mums! As long as the pictures we've been promised for the cover turn up tomorrow morning, we'll have done it – **DWM** should be the first magazine to carry this incredibly exciting news. Who'd have thunk it, eh?

But in all the rushing around, this is the first time I've really been able to take in the news: *we have a new Doctor!* Eight years, two months and a couple of weeks after we saw Paul McGann awkwardly clutching a crystal at the Longleat Exhibition, the Ninth Doctor has been cast – and what casting! Quite apart from the fact that Christopher Eccleston is a fantastic actor, he also has the most marvellously piercing Doctor Who-y eyes, and a wonderfully imposing Doctor Who-y nose! (I can hear the sighs of relief from our comic strip artists already ...) Last night was spent rifling through my video and DVD collection for some prime Eccleston, taking in *Shallow Grave*, *The Others*, *24 Hour Party People*, Russell's own *The Second Coming*, and his brilliant little cameo alongside new series writer Mark Gatiss in *The League of Gentlemen*. Frankly, he's everything we could have hoped for, and 2005 can't come soon enough for this *Doctor Who* fan.

Welcome to the wacky world of *Doctor Who*, Chris – the TARDIS is in safe hands. From all of us here at **DWM**, happy landings ...

Clay

EDITOR CLAYTON HICKMAN
ASSISTANT EDITOR TOM SPILSBURY
DESIGN JAMES CLARKSON

CONSULTANT ANDREW PIXLEY

PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

COVER PHOTO From ITV1's **The Second Coming**, courtesy Red Productions

THANKS TO Chris Bentley, Richard Bignell, Phil Collinson, Russell T Davies, Christopher Eccleston, James Goss, Derek Handley, Marcus Hearn, Waris Hussein, Sue Keatley, Daniel Judd, Ann Kelly, Lorne Martin, Michelle Osborn, Justin Richards, Steve Roberts, Julie Rogers, Gary Russell, Paul Spragg, Vicky Thomas, Paul Vanezis, Peter Ware, Red Productions, BBC Worldwide, Big Finish.

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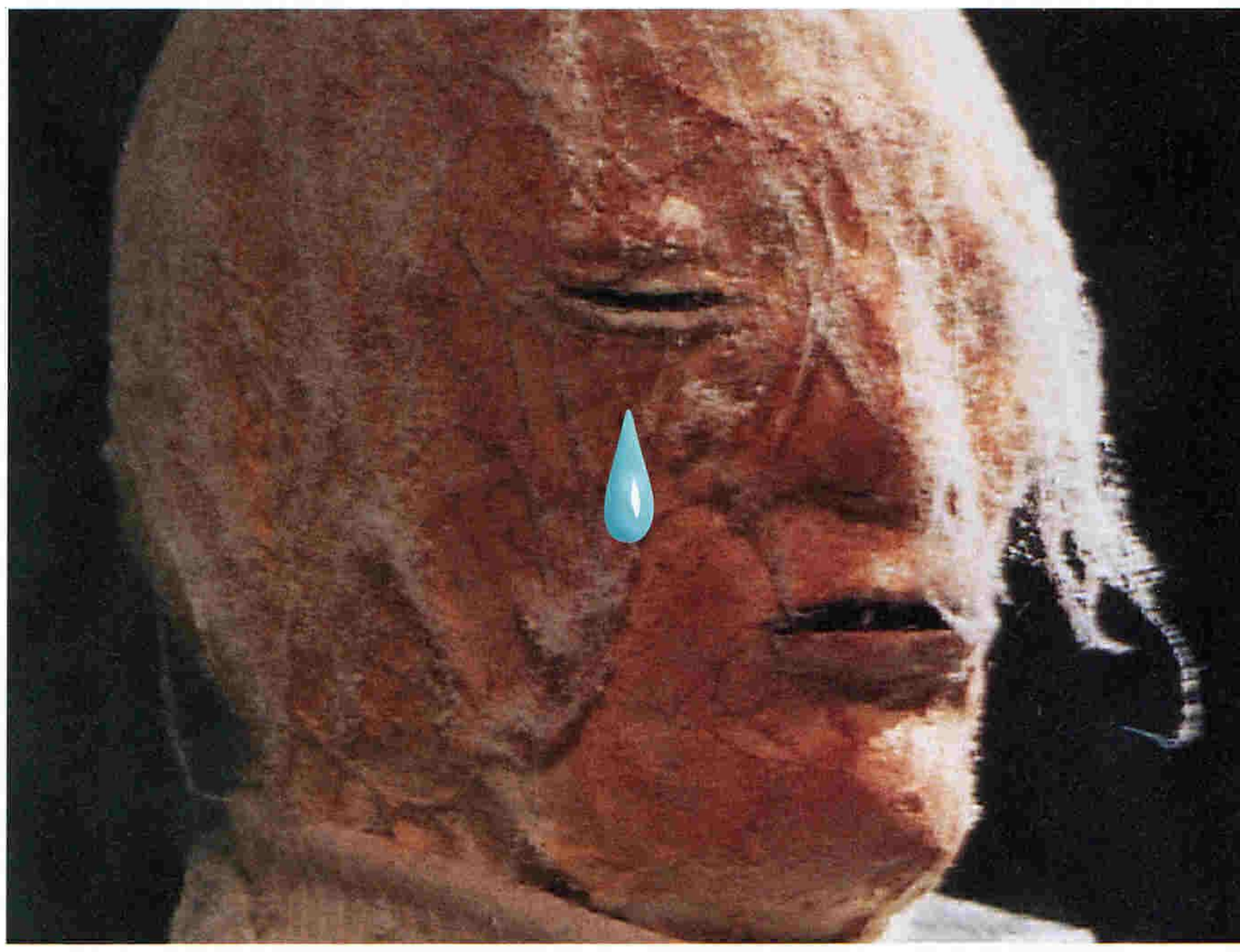
DWMAIL



The moment *had* been prepared for, but it seems that the Watcher's departure from these hallowed pages has caused a tear to trickle down the collective cheek of fandom ...

IT'S THE END. NO BUTS.

It was with great sadness that I closed **DWM**'s pages on the Watcher for the final time this month. As a newbie who started reading the mag in 1999, his always amusing columns have been the highlight of my reading from the very beginning. I am honoured to have been printed in the same issue as his final column (see *The Time Team*) and I wish him luck in everything he does in the future. Even though we may never know what that is ...

ANDREW SMITH GATESHEAD

Sorry to see the demise of The Watcher's quirky column which has provided so many laughs over the past few years. It is usually the first bit of **DWM** I turn to, along with the ever-entertaining *Time Team*, which is also just hilarious!

PADDY HOPLEY BRISTOL

What a cracking issue **DWM** 340 was! Absolutely fantastic. The Wet Arch is certainly going out with a bang, and various other peculiar noises. What can possibly succeed (but definitely not replace) such a column?

Lalla Ward is such an interesting person. You lucky people-who-get-to-interview-her, you! In response to Arnold Johnson from somewhere, no, we're not all gay. Some of us *are* girls, though.

BETH BLAKEY E-MAIL

The Watcher has left the building! Well, I know a lot of people disliked this section, but I found it very entertaining. One of the few people in the world who has a similarly warped sense of humour as me. Good luck, Watcher, in whatever you do next.

DAVID STUART AUSTRALIA

I was really sorry to see the Watcher's always-entertaining *It's the End, But ...* reach its final instalment in **DWM** 340. While I hate to be a party pooper, I must set him straight on one point: I'm afraid Geoffrey Orme never did write a script for an unmade Laurel and Hardy film – intriguing though that prospect sounds! This erroneous 'fact' first 'came to light' in a misleading article written for the Laurel and Hardy fan group Sons of the Desert. But I would hate to leave the Watcher with a diminished stock of trivia, so how about the following substitute: Did you know that Henrick Hirsch played bridge at the same London club as Dennis Spooner, which is how the former got the gig to direct the latter's *The Reign of Terror* (an assignment that turned out to be something of a mixed blessing ...)?

STEPHEN JAMES WALKER E-MAIL

We tracked down the Watcher (he was doing some Watching on the Barnet bypass), and received these words in return: "Thank you for all your lovely letters, you great big sillies – I had no idea you cared so much! You can rest assured that I'm still Watching, and I may yet pop up in **DWM** from time to time, so keep your eyes peeled. And a big thank you to Stephen for correcting my en-Orme-ous blunder; I'll see your Henric Hirsch and raise you a Leslie French. In 1932, some 56 years before he played the doomed Mathematician in *Silver Nemesis*, the young actor was the model for Eric Gill's famous (and, in its day, priapically controversial) sculpture of Ariel that stands to this day above the entrance of Broadcasting House in London. Now that, as President Borusa would doubtless assure you, is immmmmmm-mortality."

EDITORIAL INFLUENCE

I wholeheartedly agree with Clayton's Editorial in issue 340. This is no time for worry, panic and mass hysteria among fans. Being over-protective of the series merely confirms the general public's worst preconceptions about fans, and plays straight into the hands of the media-stereotyping of us as sad obsessives who should get a life.

In order to succeed, the new series must appeal to the mass viewing public, who themselves will want a product which reminds them of good old *Doctor Who*, so it *will* remain true to the spirit of the old series. Plus we have an executive producer who is himself a fan, but can also appreciate the wider picture, which is something we should all be prepared to do.

Let's lighten up and enjoy that the good Doctor is coming back, and get 100% behind the production team. Who knows, we might even like it!

NIGEL SHEEN E-MAIL

I couldn't agree more with Clayton Hickman's Editorial in **DWM** 340. There were things I loved and hated about each era of *Doctor Who*, but I wouldn't presume to thrust my opinions on the production team. I await the new series with bated breath, as does my four-year-old son, who is a mini *Doctor Who* fan thanks to my video collection. So come on guys, give the BBC a chance. You never know, you may just like it!

PAUL LIVERPOOL

I cannot believe (well, I can actually) that 'fans' are already dictating to the new production team what the show should or should not consist of! I always knew this would be the largest problem the show would face on its return, the 'fans' who, as Clayton points out, are having to deal with the fact that our 'baby' is back in the hands of TV executives.

Instead of being jealous and firing off requests, step back, feel that wonderful tingle up your spine, allow yourself to remember 'Saturdayness' ... you know what I mean.

It will always be our baby – we fostered it for many years. It won't forget us, it will always remember our kindness. Let it go and smile knowing you have to share it now, but underneath it's still your baby ...

CHRIS GILBERT E-MAIL

Hear, hear, to the *Editor's Letter* in **DWM** 340. It absolutely encapsulated everything I've been feeling since the announcement that the show was returning in 2005. For a long time I have felt that really, deep down a lot of us haven't particularly wanted the show to come back. That way, it was our little secret; our toy which nobody else could damage when they played with it. Well to anybody who is getting ready to destroy the new programme before it starts – please don't. Lock yourselves in the attic with your Dapol figures and leave the rest of us to the fun that lies ahead.

I'm a primary school teacher and I can't wait to hear kids talking about *Doctor Who* again, or maybe taking an interest in history or science all because the kick to the imagination the show brings. Remember what it did for us?

GARY EDMUNDS E-MAIL

JOY TO THE WORLD

Thanks for the picture of the gorgeous Nicola Bryant in issue 340. Now how about a picture of that saucy fox Joy Harrison (Jill Tarrant in *Death to the Daleks*)? We're not all gay, you know!

DUNCAN CORPS KNEBWORTH

Do you seriously think that will work again? We aren't just ... oh, okay then.

TIME FOR FORTY (FIVE) WINKS

Although I am very thrilled and excited that *Doctor Who* is being brought back to our screens in 2005, and very confident that Russell T Davies' vision for the show will be terrific, the one thing that does concern me is this idea of the episodes being 45 minutes long. Has Mr Davies *not* seen Season Twenty-Two? The 45-minute format simply *does not work* for *Doctor Who*.

Doctor Who works best in 25-minute segments – always has, always will. It's a fact. Add to that the fact that it is well-known that most *Doctor Who* fans prefer the shorter episode format, why on earth would Mr Davies and the BBC even consider doing this series in the longer 45-minute per episode format?

Considering the modern viewer's attention span these days, you're setting *Doctor Who* up to be this generation's snoozer. And that means that – click! – they will simply turn off their TVs after about 20 minutes or so.

Come on, guys, keep *Doctor Who* at 25-minute intervals. Just think, instead of 13 long episodes, the series would run at 26 short segments, as it is meant to do. Think about that *please*, Mr Davies. And thank you for bringing *Doctor Who* back to us!

JONITHAN PATRICK RUSSELL

SILVER MEDAL

For 25 years **DWM** has been a major part of my life. Many major events in my life are linked to a time when I bought a particular issue; yet in all those years I have only ever written to you once before – and that was about 20 years ago. So why now? It occurred to me that, with the series to return next year, what a fantastic acheivment you have made in not only keeping the magazine running for all those years (especially the last 15), but how wonderful and fresh it continues to be. The recent interviews with both Lalla Ward and Gary Downie have bristled with sheer honesty and emotion.

I look forward to seeing how the magazine reports the approach of the new season of *Doctor Who* (Season Twenty-Seven?). I do hope you will be restrained though and not give *everything* away!

Keep up the great work, **DWM**, and thanks for the last 25 years.

ROBERT MITCHELL BRIGHTON

TWO HEARTS

So, our favourite programme is back in production *Against All Odds*. We know it'll take time to get it right – after all, *You Can't Hurry Love*. Until then, *We Wait and We Wonder*. What am I on about? Why, the news that none other than former Genesis baldy, middle-of-the-road crooner and tax exile Phil Collins is to come out of retirement to be the new JNT. Hey, I wonder if he'll do lots of location work or if it'll be mainly in the Stu-stu-dio ...?

Oh, hang on ... just reading the article again ...

DANIEL BYTHE E-MAIL

IN DWM 343

FAKE PLASTIC TREES!

Something nasty's waiting for you down't pit... it's Kate O'Mara! *The Fact of Fiction* takes an industrious look at *The Mark of the Rani*. Aye!

SANDSTORM!

The Doctor and friends enter *The Singing Sands* as Marco Polo continues in the *Telesnap Archive*!

TARDIS TOURISM!

More instructions from Gareth Roberts on how to drive your TARDIS safely around the cosmos ... and how to cope with it when it breaks down!

HOSPITAL DRAMA!

The Doctor takes care of Destrii in the first part of a new comic strip, *Sins of the Fathers* by Scott Gray and John Ross!

PLUS

Behind the scenes with the cast of *Gallifrey*! The Time Team meet Tom Baker! More exclusive news from Russell T Davies in *Production Notes*! And all the reviews, views and news from the world of *Doctor Who*! Maybe we'll even get to meet the new Doctor ... hurrah!

On sale **29 April** from WHSmith and all good newsagents!

WE ALSO HEARD FROM ...

ANDREW WILLIS ("You said in the last issue that the Gary Downie interview provoked quite a reaction. Well it certainly did. Mine was, 'Blimey, he's the spitting image of Jon Pertwee!' Take a look at the picture in **DWM** 340 if you don't believe me."); **DAVID WIGGINS** ("Paul Daniels to play the Doctor? Ha ha ha ha ha! I don't think so!"); **WILL HADCROFT** ("I love the ad that says if we don't buy *The Complete First Doctor* you'll give us a jolly good smacked bottom! I don't know how you guys remember these bits of dialogue. You crack me up, you really do!") and a whole sackful of other nonsense. Keep it coming, kids!

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COMING **UP...**

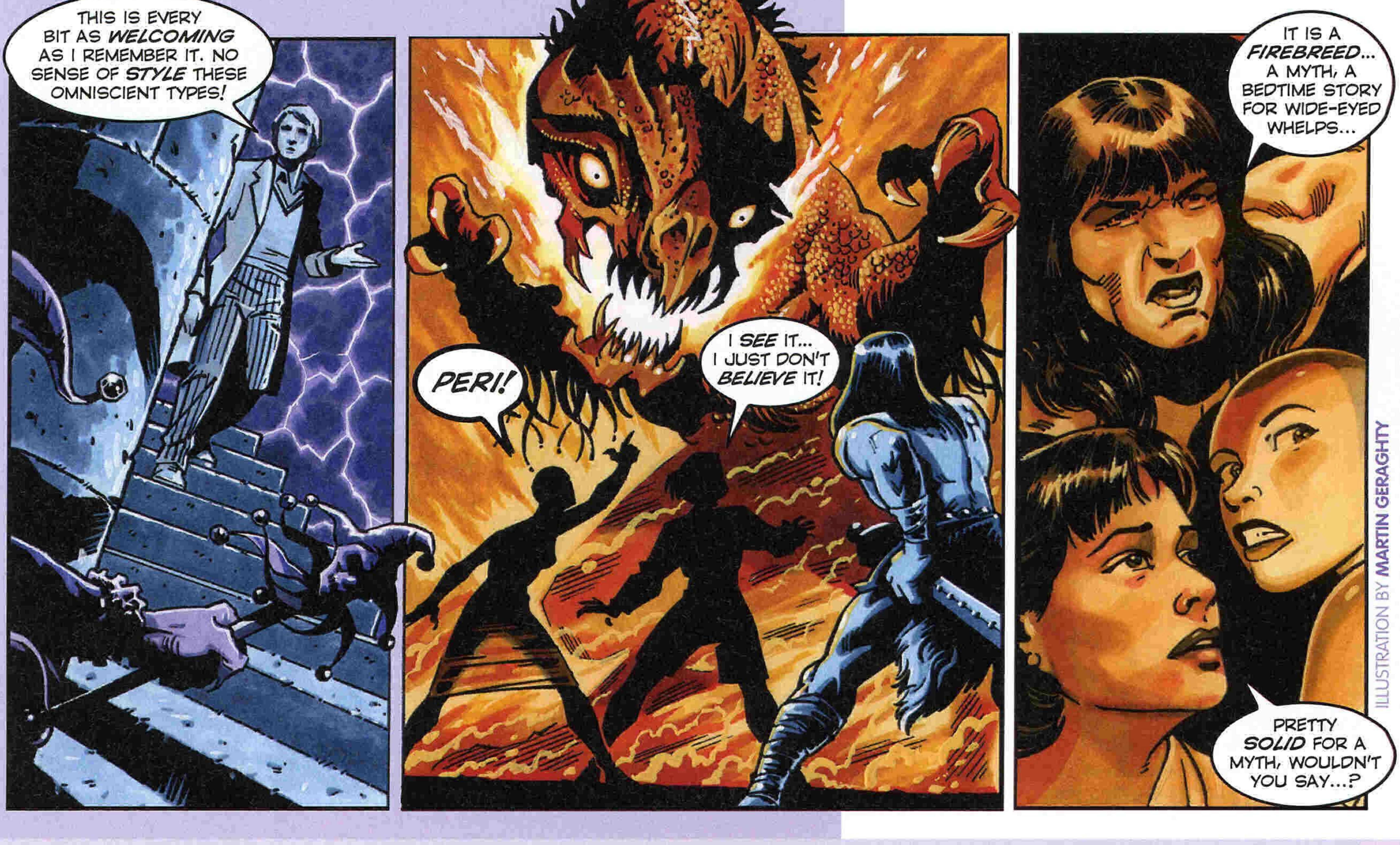
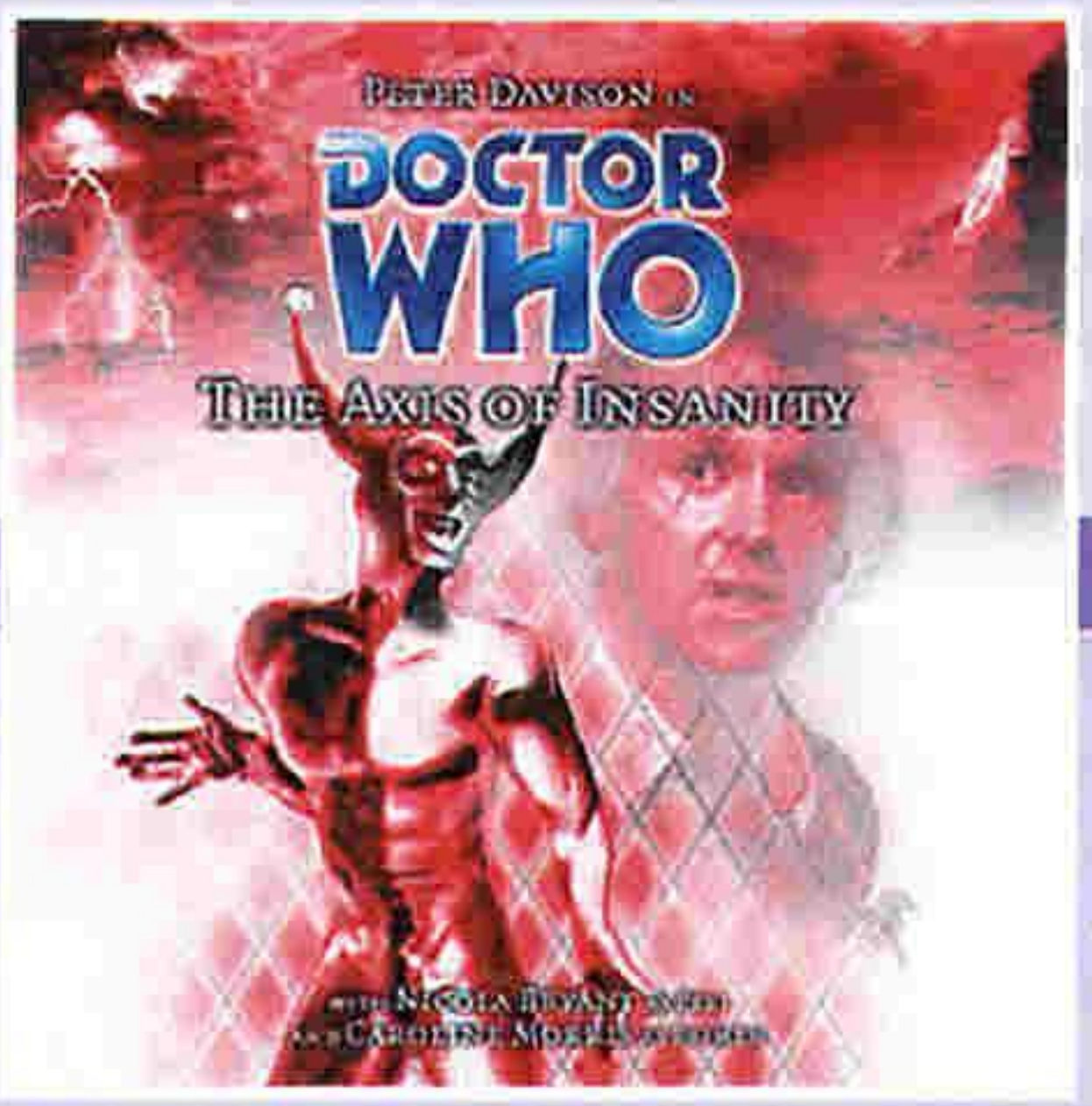

THIS IS EVERY BIT AS *WELCOMING* AS I REMEMBER IT. NO SENSE OF *STYLE* THESE OMNISCIENT TYPES!
PERI!!
I *SEE* IT... I JUST DON'T *BELIEVE* IT!
IT IS A *FIREBREED*... A MYTH, A BEDTIME STORY FOR WIDE-EYED WHELPS...
PRETTY *SOLID* FOR A MYTH, WOULDN'T YOU SAY...?

ILLUSTRATION BY **MARTIN GERAGHTY**



THE AXIS OF INSANITY

AN AUDIO ADVENTURE BY **SIMON FURMAN** PREVIEW BY **MARK WYMAN**

RELEASED APRIL 2004
Featuring The Fifth Doctor, Peri and Erimem
Enemies The Jester, the Firebreeds – and Jarra To
Setting A dimensional nexus; the world of Pangorum
You'll like this if you like ... The **DWM** comic strips circa 1986-88, *Batman*'s Joker, Lewis Carroll (again?), Gallifreyan gadgets, dragons.
Listen out for hot and heavy breathing!
Recorded 22-23 January 2004

The Doctor Peter Davison
Peri Nicola Bryant
Erimem Caroline Morris
The Overseer Roy North
The Jester Garrick Hagon
Jarra To Liza Ross
Tog Marc Danbury
Bird Trader Stephen Mansfield
Carnival Barker Daniel Hogarth

Post-Production & Sound Design Gareth Jenkins @ ERS
Music Andy Hardwick @ ERS
Director Gary Russell

What is this strange Axis, where the TARDIS has landed? Why, it's a madhouse – a madhouse! Normal rules of physics need not apply; "Time's even more relative than usual around these parts." For aeons, the Axis has helped to stabilise the Universe, but its Overseer's grip is failing. The Doctor anticipates a cool reception – yet he and his companions stand to get a quite scorching welcome. Then there's the Jester, cavorting unexpectedly ...

Who is really running this warped carnival? What connects it to a near-derelict facility on Pangorum, home of Peri's refugee ally? Why will Erimem's struggles with Western characters matter, come the showdown? And what does one villain know about being a Time Lord?

The Axis of Insanity marks Simon Furman's Big Finish début, but long-term **DWM** readers may recall the name from his several comic strips for the magazine in the mid-1980s. Since then, Furman has been pivotal in the *Transformers* media-spanning output. Even so, **DWM** had to ask – where have you been, Simon? It's been ages! "I'd drifted away into the worlds of other comics, graphic novels and TV animation," Furman admits, "and hadn't really followed what was happening with *Doctor Who*. But one of my colleagues at Titan Publishing, Adam Newell, was into these audios and suggested I contact Gary Russell, since I knew him (from working at Marvel). Well, I had written *Who* before, I'd loved the show as a kid, and I still have great affection for it. So I cold-mailed Gary ..."

Furman was on the Marvel payroll once. "The brief history is: I started at IPC's comics division in 1985, on a short-lived weekly comic called *Scream*. Then I went onto Marvel UK's staff, and got the writing gig with *Transformers*, which was just starting. I was pretty much freelance from 1989 until the bottom fell out of the comics industry, then I joined Titan in 1996: until recently I was editing graphics novels for them. Since 1999 I've been writing TV animation as well as comics, through *Transformers* connections."

"Simon never actually worked for me at **DWM**," confirms Producer-director Gary Russell, "but he was on

> "I STARED AT MY BOOKSHELF AND THOUGHT, 'IT HAS TO BE ALICE'..."
>
> Writer Simon Furman reveals one inspiration for **The Axis of Insanity**

my list of those who I wanted to get involved this year. He was probably expecting to write for the Fifth Doctor and Nyssa – but I gave him Peri and Erimem."

As with their other 2004 audio writers, Furman's a new recruit to Big Finish's ranks. "I wanted to venture outside the group who were already making *Doctor Who* books and audios, says Russsell. "I've worked with several high-calibre people during the last five years, who I know will deliver immensely usable first drafts, and I won't have much script-editing to do. So I had a dozen scripts written by different people, many not previously linked with scripting *Doctor Who*, to give some new voices. Recently, I've had several excited e-mails saying 'Wow – Simon Furman of *Transformers* fame?' He's been prolific and rightly successful with that series. It was nice to finally work with him."

"For a year after my approach, there was a big nothing," recalls Furman. "Then out of the blue Gary e-mails me: 'Are you still interested?' – just as I was at my busiest! I was doing a hardback, *Transformers: The Ultimate Guide* for Dorling Kindersley, plus other stuff. But Gary's approach was too tempting by far. So I said I'd love to, and pitched a Peter Davison story. I was in my teens when Davison appeared, and he's the one I picture most easily. So his dialogue just flowed – especially the sparring between him and Peri ..."

> "PERI AND ERIMEM CAN ROW MORE NOW. IT'S A SISTERLY RELATIONSHIP."
>
> Erimem actress **Caroline Morris** explains how the dynamic has changed.

The medium, however, was daunting new territory for Furman. "I'd never even seen a script for an audio drama before! Everything I've done has been visual. I asked Gary for some previous stories, to find how much weight to put on sound effects, and how to manage action scenes. For me, it's strange not to have a character just running somewhere, say, with everyone seeing where they are.

"For example, the first scene after the teaser, at Gary's request, is set in the TARDIS library. How could I indicate we were there without having a companion start by saying so? This was definitely a new discipline. I listened closely to Erimem's début, *Eye of the Scorpion* (by fellow comics writer Iain McLaughlin). I was very impressed: once I'd seen how it was structured, and how they use sound effects, I could get it straight away. *Axis of Insanity* was written in October 2003, at a fairly breakneck speed. I must admit Gary gave me lots of slack in terms of when I could deliver it ..."

But Furman did know about writing for Peri from those **DWM** comic strips. "Yes: in *Salad Daze*, Peri ends up in a fantasy revolving around *Alice in Wonderland* and the Sixth Doctor's diet. Those crossovers reappear in *Axis*: Peri has a line saying, 'I feel a bit like Alice myself some days.' Lewis Carroll wrote fabulous books, in that 'English eccentric' tradition, but tugging it into fantasy. Here, Peri's teaching Erimem, but Gary was convinced that Erimem's too bright for primary school material. So I stared at my bookshelf and thought 'It's got to be Alice ...'"

Listeners may have detected repeated Lewis Carroll references in recent releases ... "Adrian Rigelsford's upcoming story (*The Roof of the World*) also involves Erimem learning to read," explains Russell, "so I asked Simon to add elements of Adrian's scenes to *Axis*. The fluke was they both chose Carroll references – and I'd just worked those references into *Zagreus*! I'd love to say I planned it all, but the writers independently choosing to reference my favourite author was simply bizarre."

"My original outline was laden with continuity," admits Furman. "There were loops back to the Time Lords, Omega, and an older Adric. Gary responded: 'I really like this element from Part One, but lose Adric, lose that and the other ...' He liked the *Axis* set-up itself, and the Jester's mad aspect – although he was almost incidental then. I'd written one episode of 'Jester and madness' followed by three of 'continuity and more continuity'. So I kept the basic idea of this hub, and the conceit about the Time Lords' involvement in that, and otherwise rewrote it completely.

"I wanted the feeling of madness to run through it: structuring it around the Jester gave me that option. He's such a mixed-up figure, so I've inter-cut that insanity with gallows humour. In the studio Garrick Hagon, as the Jester, did this superb mad laugh on cue. It's all very well for me to write 'Maniacal laughter' in mid-speech, but I'm always stunned by how actors can just drop themselves into character. I saw all three leads on my brief visit, and the husband-and-wife team (Garrick Hagon and Liza Ross). They really are 'one-take wonders'! It was a thrill to hear them saying my dialogue."

Hagon had played Ky in 1972's *The Mutants*. **DWM** couldn't get past the mad laughter to talk to him, but we did locate his wife Liza Ross. She and Garrick are working together here. Since they run an audio production company (The Story Circle) themselves, is that so unusual? "Not at all, although we often end up working separately; doing single-voice readings for audio-books, playing all the parts," says Ross. "So it's always very stimulating to be with other actors. I do remember Garrick playing Ky," she continues. "We were already married then. It was a very good story, and Garrick eventually floated away having turned into a silver butterfly." What has Ross made of playing Jarra To? "Well, it's always much more fun to play a villain, and this one has many sides – with every speech she's capable of showing something different ..."

How did this husband-and-wife casting happen? "I was at a memorabilia show late in 2003," recalls Russell, "when someone yelled out 'Gary – come over here!' It was Garrick, who I'd never set eyes on before – but I noticed Liza beside him, and recalled she had done a *Judge Dredd* for us (David Bishop's *Death Trap!*). I realised I'd found a couple who could play the Jester and Jarra To. With the Overseer, I contacted Roy North's agent, and ten minutes later she said 'Roy is very much up for that'. I was just thinking 'Wa-hey – cultural hero. It's Mr Roy!'" Now, we do hope readers understand this vintage *Basil Brush* presenter reference.

Axis sees developments to Erimem and Peri's relationship. "We're very much a couple of teenage girls having fun and getting into lots of danger. I'm kind of the head girl!" laughs Nicola Bryant. "It's a big success, really, both for Nicola and Peri, if you follow me, because Erimem works as an excellent foil for Peri. We do the classic assistant routine of getting into trouble to some extent, but there's lots of rescuing the Doctor, thinking on our feet, and holding our own ..."

"Peri and Erimem can row a bit more now, it's much more of a sisterly relationship," Caroline Morris agrees. "Erimem's still in a transitional phase: she's stopped being so naïve and awe-struck, but being quite an intelligent young woman, she's realising how little she knows outside her own small world. This story's beautifully constructed: it just zips along. I think Simon's controlled all the characters wonderfully, like a puppet-master, and Garrick and Liza have made it even better than on the page. And Garrick does the best maniacal laughter I have ever heard in my life!"

TIME-PATH INDICATOR

APRIL

SATURDAY 3

TV Doctor Who: The Hand of Fear by Bob Baker and Dave Martin [Fourth Doctor and Sarah Jane] *UK Gold*

SUNDAY 4

TV Doctor Who: The Deadly Assassin by Robert Holmes [Fourth Doctor] *UK Gold*

MONDAY 5

Novel Doctor Who: Halflife by Mark Michalowski [Eighth Doctor, Fitz & Trix] *BBC Books*

SATURDAY 17

TV Doctor Who: The Robots of Death by Chris Boucher [Fourth Doctor and Leela] *UK Gold*

SUNDAY 18

TV Doctor Who: The Talons of Weng-Chiang by Robert Holmes [Fourth Doctor and Leela] *UK Gold*

SATURDAY 24

TV Doctor Who: Horror of Fang Rock by Terrance Dicks [Fourth Doctor and Leela] *UK Gold*

SUNDAY 25

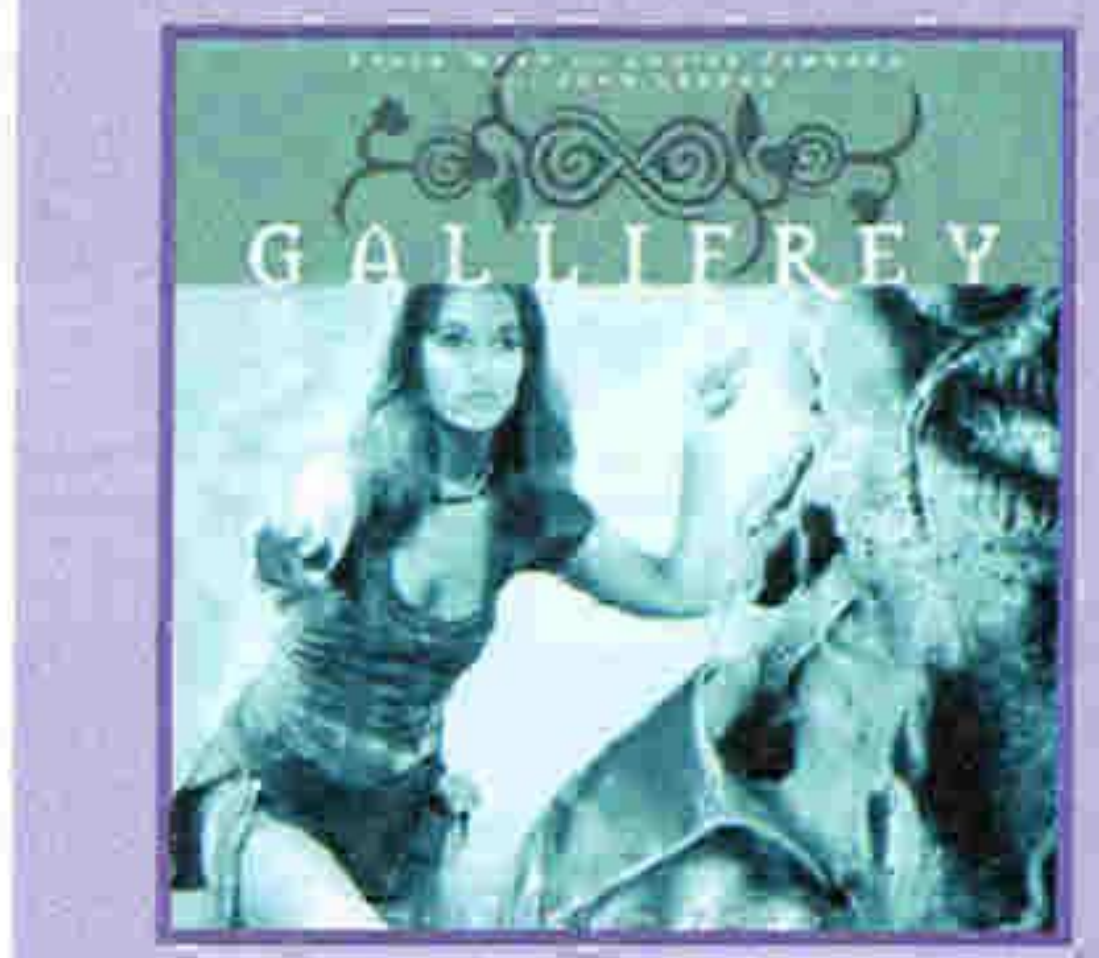
TV Doctor Who: The Invisible Enemy by Bob Baker and Dave Martin [Fourth Doctor and Leela] *UK Gold*

THURSDAY 29

DWM Issue 343 on sale *Panini Comics*

ALSO THIS MONTH

Audio Drama Doctor Who: The Axis of Insanity by Simon Furman [Fifth Doctor, Peri and Erimem] *Big Finish*



Audio Drama Gallifrey: Square One by Stephen Cole [Romana, Leela and K9] *Big Finish £9.99*

MAY

MONDAY 3

Novel Doctor Who: The Eleventh Tiger by David A McIntee [First Doctor, Ian, Barbara and Vicki] *BBC Books*

BBC RADIO COLLECTION
DOCTOR WHO
THE WHEEL IN SPACE
THE ORIGINAL BBC TELEVISION SOUNDTRACK

CD Doctor Who: The Wheel in Space by David Whitaker and Kit Pedler [Second Doctor, Jamie and Zoe] *BBC Radio Collection*

MONDAY 10

DVD Doctor Who: The Green Death by Robert Sloman [Third Doctor, Jo and UNIT] *BBC Worldwide*

THURSDAY 27

DWM Issue 344 on sale *Panini Comics*

ALSO THIS MONTH

DOCTOR WHO
ARRANGEMENTS FOR WAR

Audio Drama Doctor Who: Arrangements for War by Paul Sutton [Sixth Doctor and Evelyn] *Big Finish*

Audio Drama Gallifrey: The Inquiry by Justin Richards [Romana, Leela & K9] *Big Finish £9.99*

Except where stated, BBC Books novels £5.99; DVDs £19.99; BBC Radio Collection/Big Finish audios £13.99 [double CD]. All prices are RRP.

BBC DVD
BBC
DOCTOR WHO
THE GREEN DEATH
PG
DVD
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DVD EXTRAS

- Audio Commentary by Katy Manning, producer Barry Letts and script editor Terrance Dicks
- Visual Effects interview with Colin Mapson (incorporating *Making A Maggot* short feature)
- Interview with guest star Stewart Bevan
- Interview with writer Robert Sloman
- *Global Conspiracy* featurette on the story
- Photo Gallery
- Production Notes

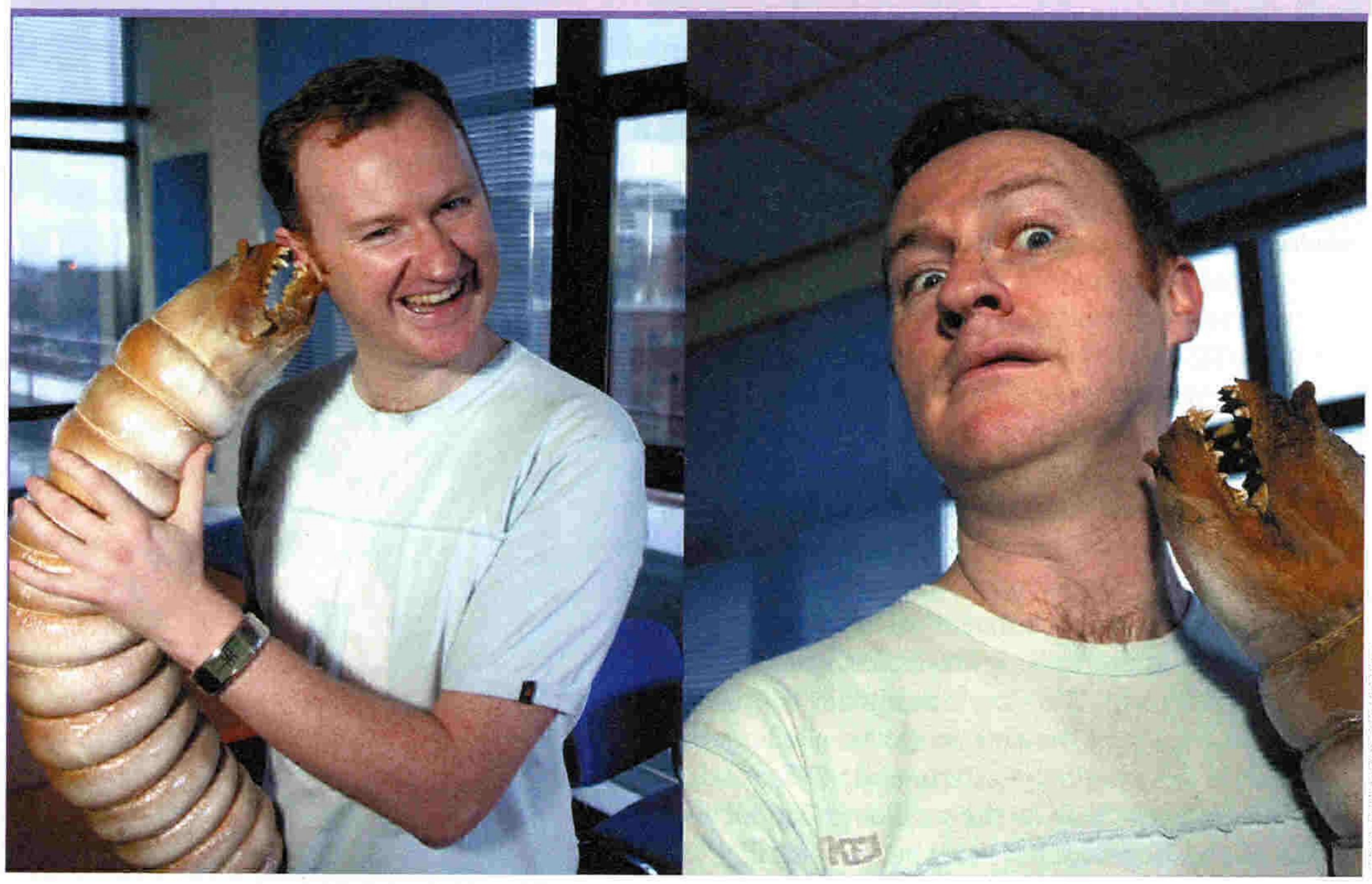
THE GREEN DEATH

A DVD STARRING **JON PERTWEE** PREVIEW BY **DAVID DARLINGTON**

Have you heard the commentaries on any of the *League of Gentlemen* DVDs? If so, it will come as no surprise that *The Green Death* is the favourite *Doctor Who* story of writer/actor/comedian Mark Gatiss, who, it transpires, will bang on a bit on that subject until forcibly stopped. "It was purely by chance that Mark told me *The Green Death* was his favourite," confesses producer Paul Vanezis. "I had asked if he would be interested in doing anything for the DVDs, and when he heard *The Green Death* was coming out ..." – he'd have had to be forcibly stopped, yes, I know – and so Mark has become involved in the behind-the-scenes feature on this disc. As indeed, perhaps surprisingly, in a sound recording capacity, has composer Mark Ayres. Surely he can afford to spend his working hours in a warm, dry, studio these days? "It was great fun!" Ayres enthuses. "I very rarely get my hands dirty these days, but I do like to keep my hand in where a fun job comes in." But why release this story in the first place? "We wanted to put out another Pertwee story," says content producer Steve Roberts, "and The One With The Maggots was an obvious choice, especially given that it exists entirely on its original transmission tapes. A lot of Pertwee stories only exist as American standard NTSC tapes, colour restorations or even just monochrome film prints. We will get to those once we're happy that, in quality terms, we can do them justice. We're working on a couple of new processes to improve the quality of those shows for DVD." Tease!

"PURELY BY CHANCE, MARK GATISS TOLD ME *THE GREEN DEATH* WAS HIS FAVOURITE..."

Paul Vanezis explains how the **League of Gentlemen** star became involved in the disc's featurette

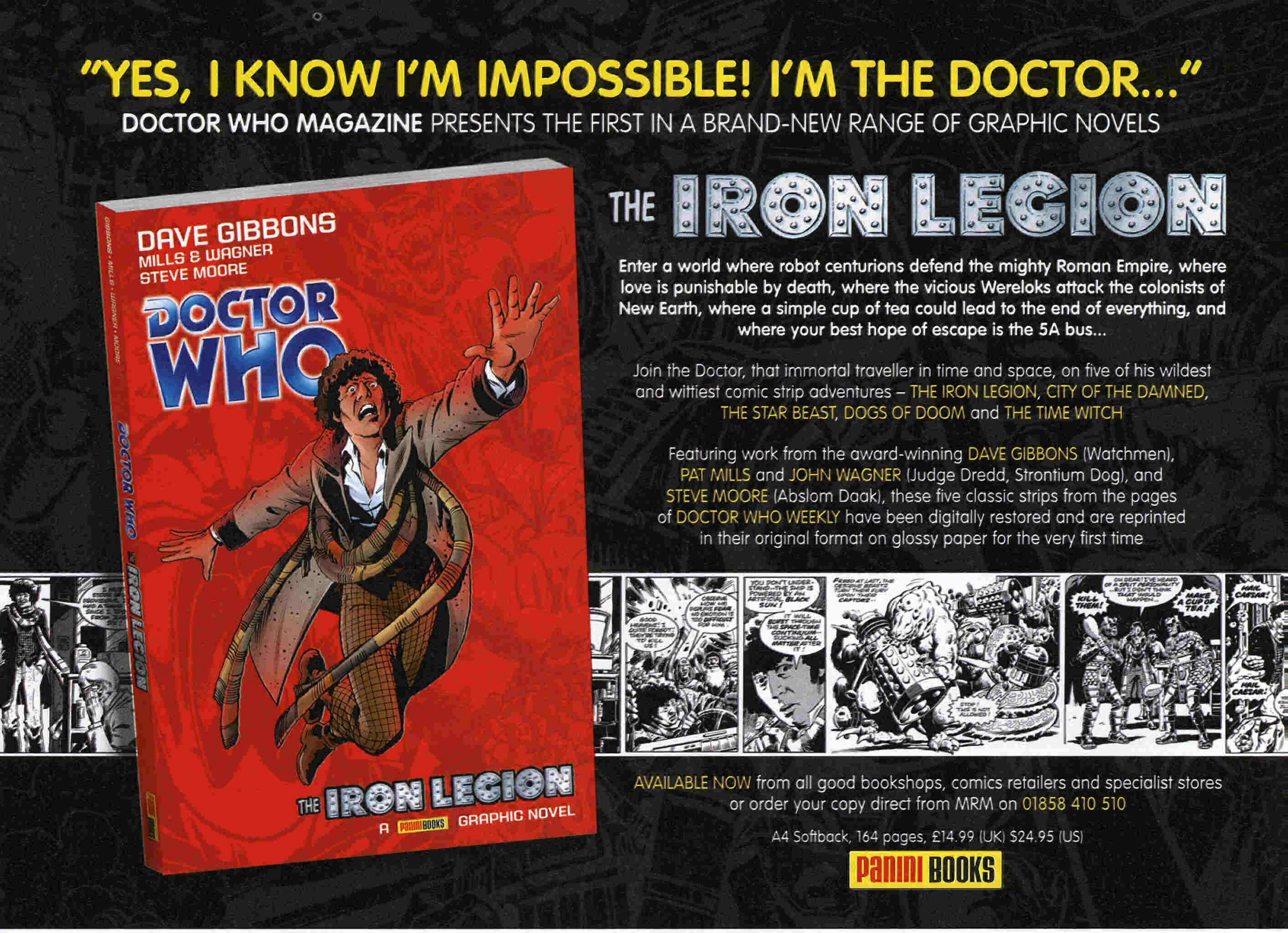


© PAUL VANEZIS/BBC WORLDWIDE

Given that *The Green Death* is a (now-standard) single-disc release, you could be forgiven for being surprised at how much additional material has been included. "The authoring house has told us that one disc has room for six episodes plus 45 minutes of extra material," confirms Roberts, "so *The Green Death* is basically the same as *Pyramids*, which had 95 minutes of extras." And the commentary track is rather less experimental than of late, featuring only three people, all of whom stay there for the duration. One might almost think it had been recorded ages ago just because Katy Manning happened to be in the country at the time ... "Well, yes," admits Roberts, "but it's also the best way to do a three-person commentary – just keep them all together all the time. Only yesterday, I recorded a commentary with three contributors in exactly the same way." Hmmm. I do wonder what that was. "..." He's not telling. "..." Oh. He's *really* not telling. Damn.

"There is no preordained way in which features are allocated," states John Kelly, producer of the interview featurettes on this disc. "We submit proposals to Steve and Paul, and they say yes or no. But the *Doctor Who* stories that one has a certain affinity with often generate the best ideas for features, and I do think that *The Green Death* is a good piece of television. Colin Mapson's *Making A Maggot* featurette came about as much by luck as judgement. Mike Tucker recorded Colin building the thing, although unfortunately the sound was unusable, because the Visual FX workshop was being dismantled around him! Obviously the VFX department is pretty much gone now. The empty workshop is quite a sad sight really ..." "I asked John to re-interview Colin," continues Roberts, "and salvage what we had. He hit on the idea of getting Colin to basically do a running commentary to what had already been filmed and I think it probably ended up a lot better than I had originally envisaged!"

The disc as a whole is enhanced by the presence, in the supporting features, of a couple of high-profile, important contributors to this serial, and ones we haven't heard a lot from in the past. "I had heard that Stewart Bevan was articulate and intelligent," Kelly continues, "and given the angle I wanted to take – pollution, ecology, environment and so on – I needed someone who understood what *The Green Death* was trying to say, and genuinely cared about the end product. I understand Robert Sloman hasn't been interviewed much about his *Doctor Who* work. From our perspective, though, this was the first DVD release where he had any input to the story, so the time was right to go and get him! We recorded a full interview with him about his work on the series, so I'm sure more material will surface in the future ..." DWM



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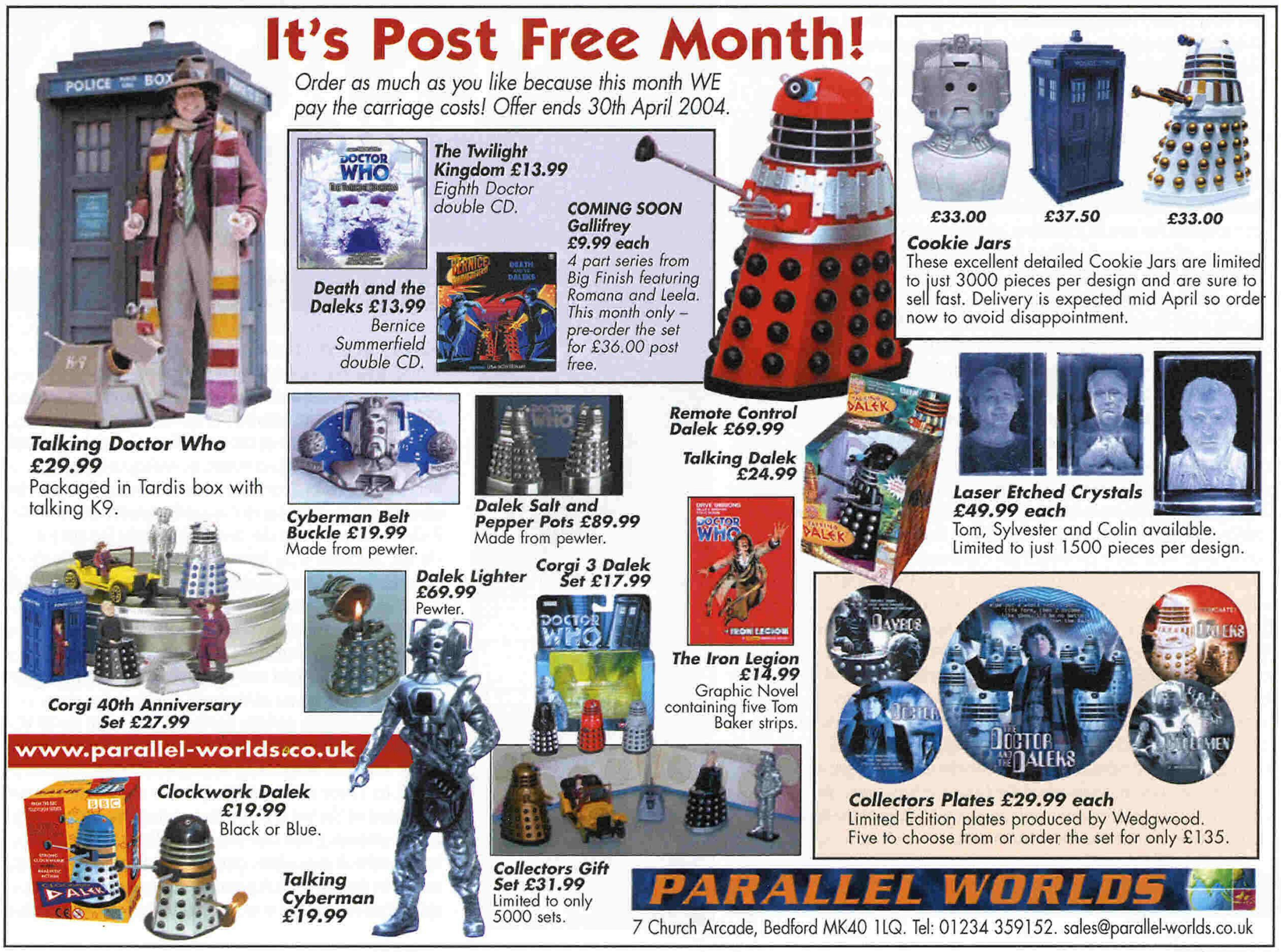

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THE FACT

Patrick Troughton once nominated a particular *Doctor Who* adventure as especially suitable for a big-screen adaptation: "I would also love to make a *Doctor Who* film," he said in **DWM** 78. "Perhaps a remake of *Evil of the Daleks* ..."

Troughton was on to something here, but not because *The Evil of the Daleks* was a noticeably lavish production: given that the average spend per episode throughout *Doctor Who*'s fourth recording block (*The Tenth Planet* to *The Tomb of the Cybermen* inclusive) was £2,786, its actual costs of £2,935 per episode were considerably less than either *The Faceless Ones*' £3,119 or *The Underwater Menace*'s whopping £3,285.

Nor, indeed, because the story is lacking in imperfections: David Whitaker's scripts suffer a great many flaws, most of them under-reported. There's a distinct shortage of exposition; many characters, especially Terrall and Toby, are not clearly motivated; and too often the Daleks' entrances and exits, popping in and out of the cabinet in Maxtible's laboratory, are timed to suit the writer's convenience, not logical consistency. Doubtless some of these problems are due to the producers' requirements shifting several times during the hasty writing process (not to mention the fact that three editors worked on the final scripts: Gerry Davis on Episodes 1 to 3; Davis with Peter Bryant on 4; then Bryant with Victor Pemberton on 5 to 7) – but *The Evil of the Daleks* nevertheless remains a significantly less coherent piece than Whitaker's previous effort, *The Power of the Daleks* (1966). So why not nominate *Power* – or, indeed, almost any other tale of the period? *The Invasion*, perhaps, or *The Web of Fear* (both 1968)? What's so special about this one?

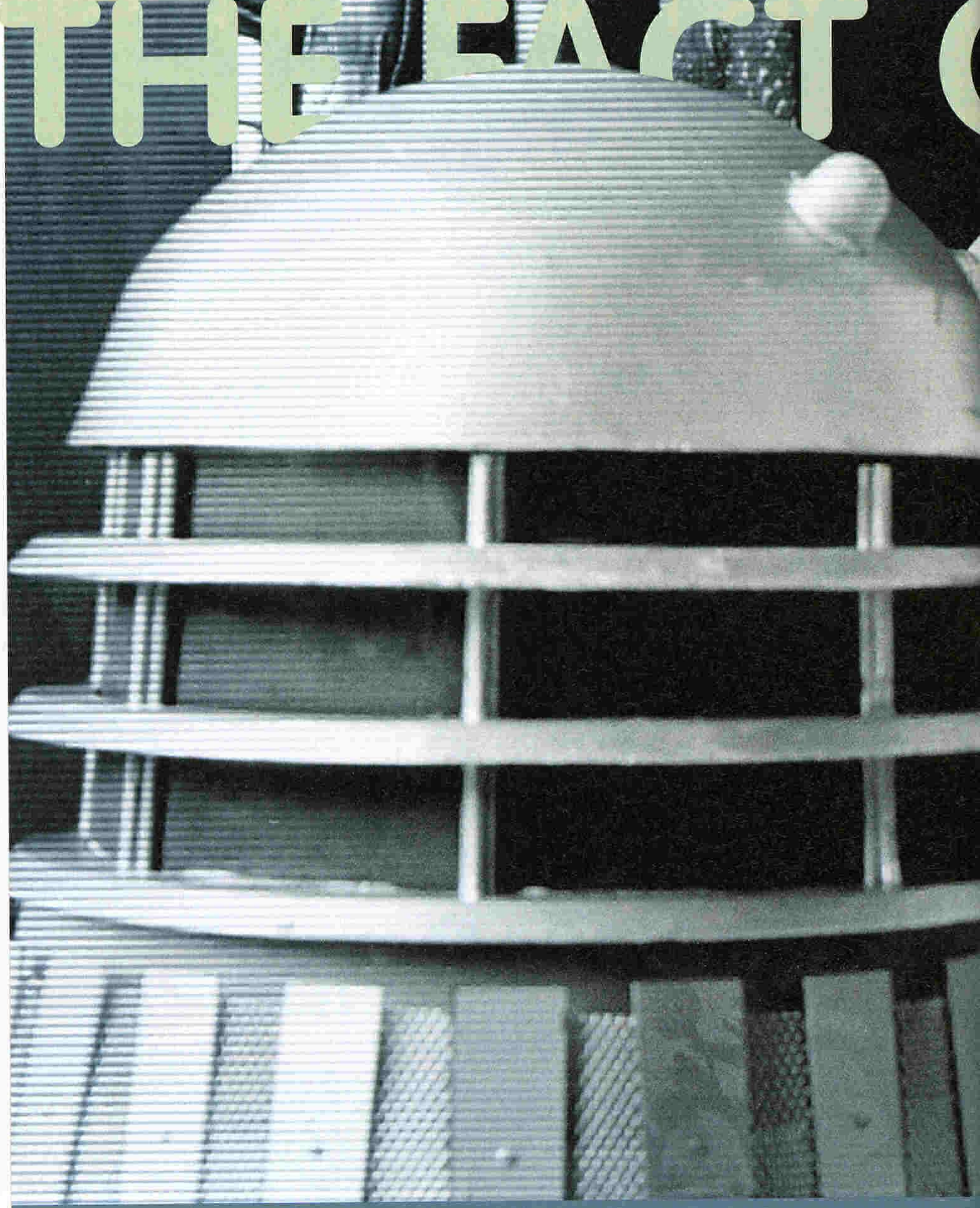
It's only in recent years that the idea of the 'perfect' film narrative has emerged. Screenwriting guru Robert McKee has exposited at length on the three-act structure, and former Walt Disney story analyst Christopher Vogler has drawn upon the work of the mythologist Joseph Campbell in developing his theories about the 'Hero's Journey' – all Mentors, Thresholds, and Supreme Ordeals. It isn't hard to differentiate *The Evil of the Daleks*' narrative framework from almost any other *Doctor Who* story, falling into three clearly-defined Acts: the first in London, 1966, where the Doctor and Jamie go in search of the stolen TARDIS; the second, and longest, in Victorian England, where Jamie undergoes a series of trials so the Doctor might distil the 'Human Factor' which the Daleks crave; and the third on the Daleks' home planet, Skaro, in which the Doctor uses the Human Factor to bring about the Daleks' doom.

In this sense, *The Evil of the Daleks* conforms to a template matching most popular narrative films of the last 60-plus years – *The Wizard of Oz*, say, or *Star Wars*, or *Raiders of the Lost Ark*, or *Fatal Attraction*, or *Four Weddings and a Funeral*, or almost any other studio picture you care to name. It doesn't resemble many *Doctor Whos*, whose production strictures (*x* number of sets to be constructed for use in *y* number of episodes, using *z* many minutes of pre-recorded film) frequently dictated an escape-capture-escape form with only limited progression between the first and last instalments.

But *what* happens matters every bit as much as *how* – and here, too, *The Evil of the Daleks* feels more like a movie than a serial of seven standard parts. Our protagonists are first called to find the TARDIS, but their journey out of the Ordinary World soon acquires a mythic significance. Jamie explicitly represents all of humankind in his quest for Victoria, stood bereft on a high landing (the Inmost Cave of the south wing) like a lost fairytale princess – Rapunzel, perhaps, or Leia. The central characters (Jamie as Hero, the Doctor his Mentor) are separated, physically and emotionally, throughout Act Two, which concludes with their settling their differences as they seize their Reward. Finally, on Skaro, comes a Death and Resurrection moment when the Doctor is apparently irretrievably transformed into a Dalek, as a prelude to bringing about the monsters' final Cleansing.

'Epic' is a word much overused to describe *The Evil of the Daleks*, but it's not an epic for its physical scale, nor for its final scenes – an orgy of melting plastic, flash charges and Tricky Action Dalek toys. It's an epic both metaphorically and emotionally, a story about what it means to be human. It may not be the most accomplished *Doctor Who* story ever – far from it, in many ways – but Troughton was right: *The Evil of the Daleks* ought to be viewed as a very great film.

ALAN BARNES



"LEAD INT

THE EVIL OF

KEY

- TITLE
- TECHNICAL
- SOURCES
- SHOOTING
- EDITING
- CONNECTIONS
- SCRIPT
- DALEKS
- SPECIAL EFFECTS
- CAST & CREW
- TARGET BOOKS
- OOOPS!
- SPECULATION

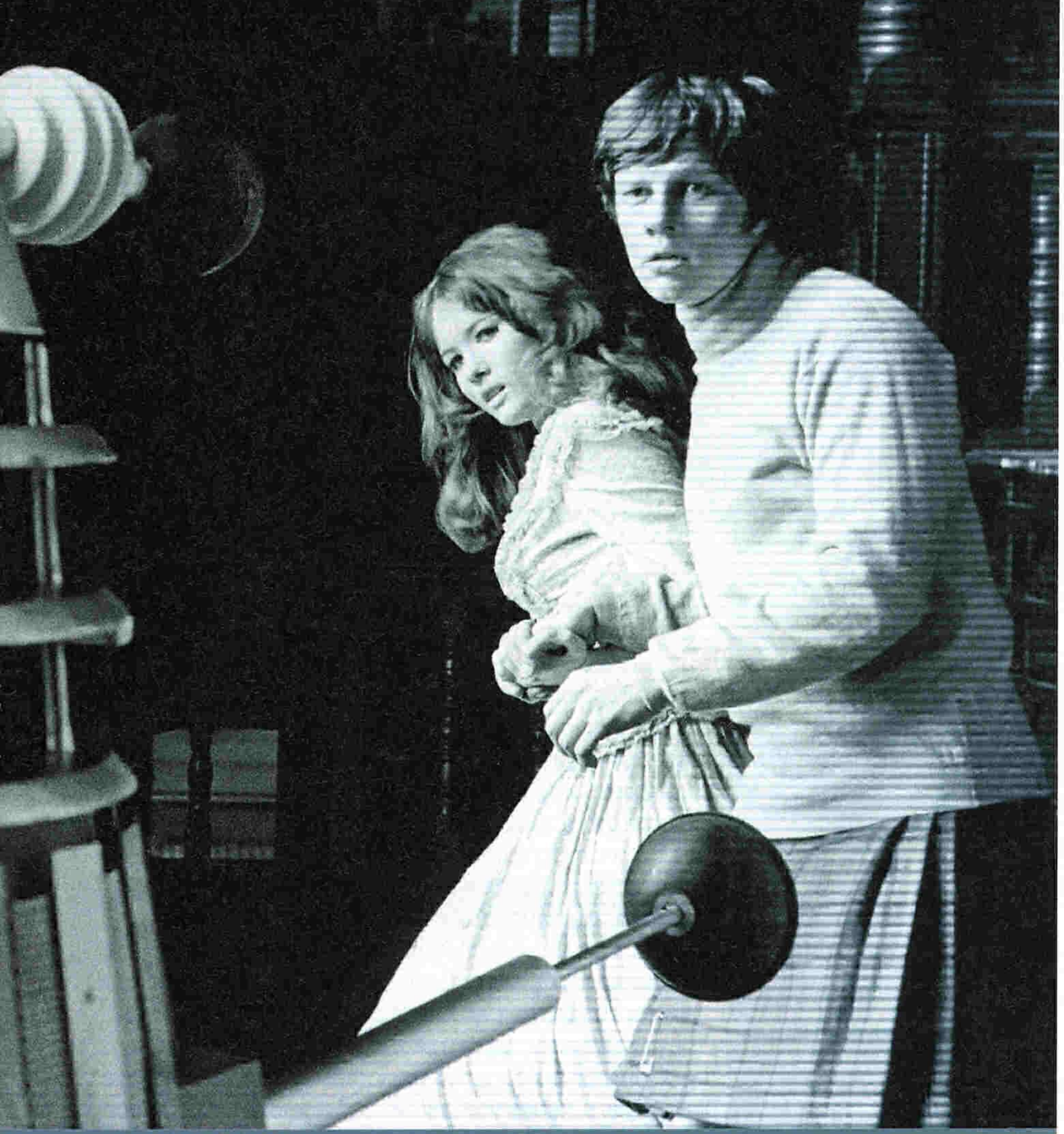
EPISODE 1

Gatwick Airport, London – where the Doctor (Patrick Troughton) and Jamie (Frazer Hines) see the TARDIS taken away on the back of a lorry by persons unknown.

Continuing directly on from the final moments of the preceding, Gatwick-set serial, *The Faceless Ones* (1967), in which travelling companions Ben and Polly take their leave of the Doctor and Jamie, this episode can be dated to 20 July 1966 – which, as Ben and Polly observe, was the day they first met the Doctor (in *The War Machines*, tx 25 June-16 July 1966). But this isn't necessarily correct: in *The War Machines* Episode 1, Sir Charles Summer states that 16 July 1966, four days hence, will be a Monday, suggesting the Doctor actually meets Ben and Polly on Thursday 12 July 1966. Furthermore, if Ben and Polly are right and Summer is wrong, these events occur on a Tuesday, as in the 'real' world; if, however, Summer is correct, and the Earth dateline in the *Doctor Who* universe is different to our own, they transpire on a Friday.

The final scene of Episode 6 of *The Wheel in Space* (tx 1 June 1968) was designed to segue into a repeat screening of *The Evil of the Daleks* (original tx 20 May-1 July 1967) – meaning that two versions of *Evil*'s first episode briefly existed in tandem, prior to the master tapes being erased in August 1968 (Episodes 1 to 6) and September 1969 (Episode 7). The conclusion of *Wheel* sees the Doctor

OF FICTION



O GOLD”

THE DALEKS

cautioning TARDIS stowaway Zoe about “the sort of thing she could be in for,” using a headset to project an image of a Dalek exterminating a burly individual onto the TARDIS scanner (the killing of Kennedy from *Evil* Episode 2). One week later, the *Evil* repeat began with a dialogue-only Doctor and Zoe exchange (recorded on Friday 31 May 1968) dubbed over the top of Episode 1’s opening film sequence: “Now, as I remember, Zoe, it all started when Jamie and I discovered somebody making off with the TARDIS.”/“Well, what about those Daleks you showed me?”/“We’re coming to that, Zoe. Just let me show you the story from the beginning ...”

High-angle shots taken from a 25’ platform crane showing the Doctor and Jamie chasing after the rope-tied, lorry-loaded TARDIS featured in this opening sequence, filmed close by petrol pumps at the BBC OB and Transport Base in Kendal Avenue, West Acton on the morning of Friday 21 April 1967. A ‘Gatwick Airport’ sign was made up to give the illusion that these scenes continued directly on from the closing moments of *The Faceless Ones* (filmed at the Gatwick Air Courier’s Apron five weeks earlier, on Monday 13 March).

In the Transport Fuel Office nearby, they ask Bob Hall (Alec Ross) – who wears overalls too small for him – for assistance, and learn that the police box had been collected and signed for by a ‘J Smith’ from a firm called Leatherman.

> ‘The theft of the TARDIS saw a BBC depot stand in for Gatwick’

Signs reading ‘Leatherbarrow’, as indicated in the camera script, were ordered for the side of the lorry – so why the late change? For fear of accidental libel, fictional names are often checked to ensure that no such actually exists, but we’ve not been able to locate an existing transportation company called ‘Leatherbarrow’ in an internet search. Nonetheless, it may be that one did exist in 1967, and the name was changed to make sense of the Doctor’s later assertion that: “There is no delivery firm of that name. Not in the London area, anyway. I checked in the phone book.” (We did a search for ‘Leatherman’, too, and learned that some people have remarkable hobbies.)

Here, the Doctor claims that “TARDIS is a Gaelic word.” It isn’t – the closest Gaelic word is probably ‘tarcuis’, meaning ‘contempt’. ‘Tardis’ is, however, a word in two Peruvian languages, where ‘winas/wenas tardis’ means ‘good afternoon’.

21 April 1967: Shooting the theft of the TARDIS at the BBC’s OB and transport base.

Studio sessions for *The Evil of the Daleks* were mounted at Lime Grove D from Saturday 13 May 1967, each episode being recorded exactly one week ahead of transmission.

They are unaware that they are being remotely monitored by a man named Kennedy (Griffith Davies) ...

James Beck, later the spivvish Private Walker in *Dad’s Army*, was shortlisted to play Kennedy. Cutaways of Kennedy were filmed at Harrow Weald, Middlesex, in a field adjoining the rear of the story’s main Grim’s Dyke House location. Taken on the morning of Thursday 20 April 1967, these were the first scenes ‘in the can’.

... who radios the well-spoken Edward Waterfield (John Bailey) to tell him that the Doctor and Jamie are suspicious of Hall, and are following his car – just as Waterfield had anticipated.

Other actors under consideration for Waterfield by director Derek Martinus included Hugh Burden, later Channing in the Martinus-directed *Spearhead from Space* (1970) and Maurice Denham, later Edgeworth/Azmael in *The Twin Dilemma* (1984).

While the Doctor and Jamie pursue Hall by taxi, Waterfield’s employee Perry (Geoffrey Colville) enters Waterfield’s study to inform him that the police box has been delivered – a surprising acquisition for a dealer in Victoriana. The Doctor and Jamie find Hall’s car parked outside a row of lock-up garages ...

Hall’s slightly battered Ford Anglia was parked beneath a row of railway arches in Warehouse Lane, London W12 – a stone’s throw from BBC Television Centre. Alec Ross, playing Hall, did not appear in this exterior scene, filmed on 21 April; Ross, the first husband of actress Sheila Hancock, later a guest star in *The Happiness Patrol* (1988), died of cancer in 1971.

Inside one of these, Kennedy meets Hall, who refuses to assist in the Doctor and Jamie’s kidnapping – and is promptly knocked unconscious. The Doctor and Jamie arrive to hear a groggy Hall mutter the name of the vanished “Ken–” before seizing his opportunity to escape. The only other clue the Doctor has to work on is a matchbook from a coffee bar called the Tricolour – a matchbook used by a left-handed man. Kennedy reports back to Waterfield, confirming that the Doctor picked up the matchbook. Asking Kennedy to fetch Perry, Waterfield slips into a gleaming white inner room hidden behind a bookcase, where he collects an antique vase stationed between two metallic arms. He doesn’t realise that Kennedy is watching through a crack in the door ... Perry arrives, admiring the ‘new delivery’. Waterfield instructs him to go to the Tricolour to tell his client ‘Dr Galloway’ (and his secretary, ‘James McCrimmon’) to visit the shop at ten o’clock that evening. At the Tricolour, the Doctor worries that he and Jamie are walking into a trap.

"Not the Chameleons again!" gasps Jamie, wondering if the 'Faceless Ones' are behind their current predicament. It's the Daleks, of course – but how could the Daleks possibly know to steal the TARDIS from Gatwick on 20 July 1966 (especially since the TARDIS had landed on its runway entirely by accident, as is very clear from *The Faceless Ones* Episode 1)? No explanation is given, so perhaps Jamie isn't far off the mark: it must be that, at some later date, the Chameleons (or some other agency) will give the Daleks this information. After all, the Daleks plainly cannot see the Doctor's future travels themselves – if they could, they'd see the catastrophic consequences leading on from their stealing the TARDIS!

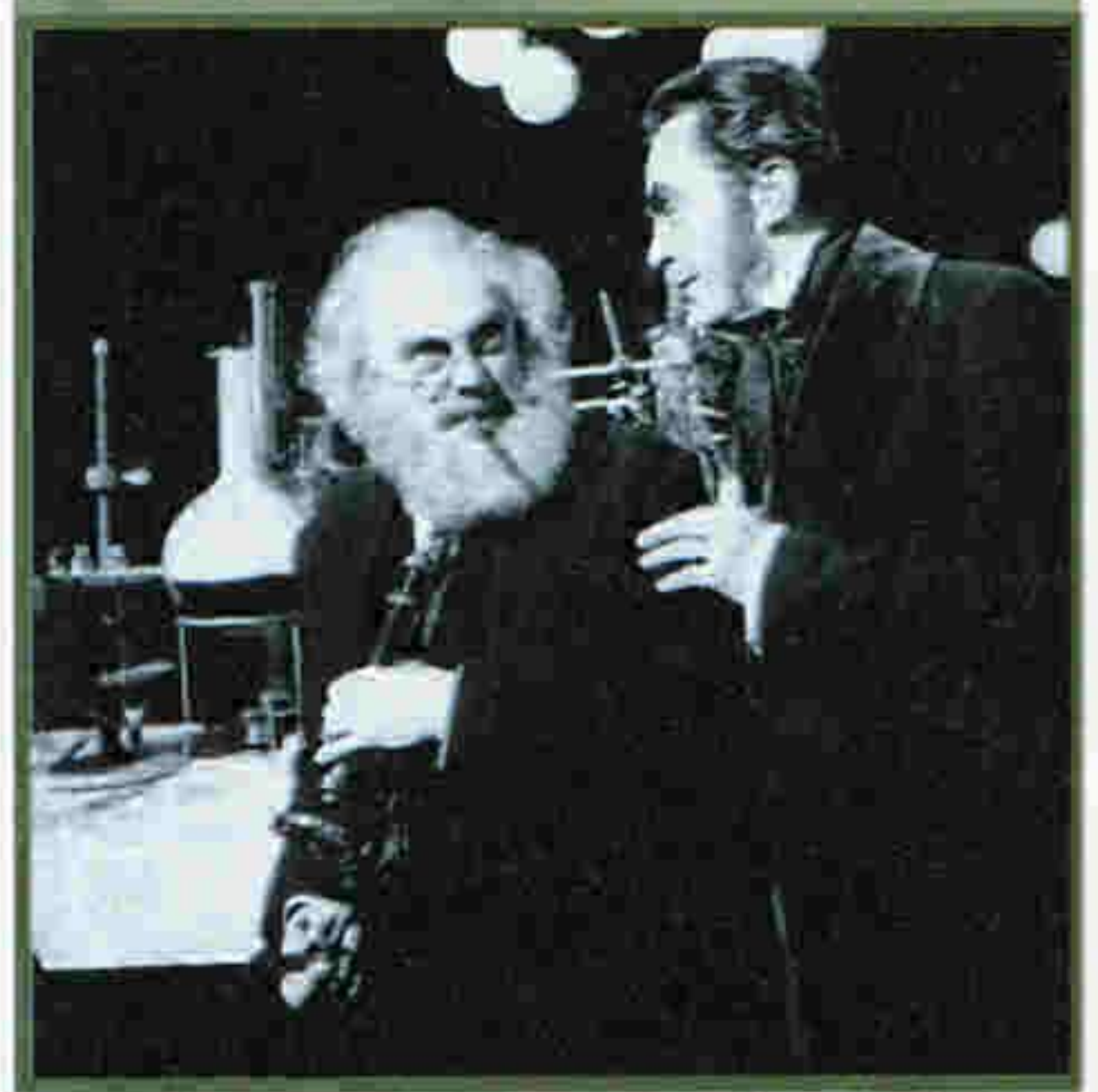
That said, it will be confirmed (by Maxtible, in Episode 3) that the Daleks supplied Waterfield with "likenesses" of the Doctor and Jamie. These photographs, seen at several points in Episodes 1 and 2, show Jamie in a dirtied jerkin – which he wears in *The Highlanders* (1966-67), only to be lost somewhere in Atlantis in the immediately subsequent *The Underwater Menace* (1967). So could it be that Jamie has met the Daleks before, in some unseen adventure that could only occur between *The Macra Terror* (1967) and *The Faceless Ones*? Clearly, the Daleks are aware of Jamie's full name and species, and have a record of his appearance – but what does Jamie know about them? In Episode 2, Jamie learns who is responsible for Victoria's kidnapping when the Doctor tells him "She's a prisoner of the Daleks" – in such a way as to assume that Jamie understands the term. In Episode 3, Jamie will scold the Doctor: "You keep telling me about the Daleks, and I haven't even seen one! You're always on about them, but where are they?" We can read this in two ways: it's possible that Jamie is not referring to unseen conversations predating these events (which suggests that the Doctor regales Jamie with stories about his victories over the Daleks at every opportunity he gets), but is actually talking about their immediate circumstances (in other words, by "You keep telling me ..." Jamie means, 'You've told me that the Daleks are here, but I haven't seen one yet'; and so "You're always on about them" remains a more general observation). Of course, if Jamie has never met the Daleks before, then his first encounter with the creatures comes when he and Kemel catch sight of a pair patrolling the south wing of Maxtible's house in Episode 4. His reaction, however, would seem to be distinctly blasé: "Never mind about those, Kemel ..."

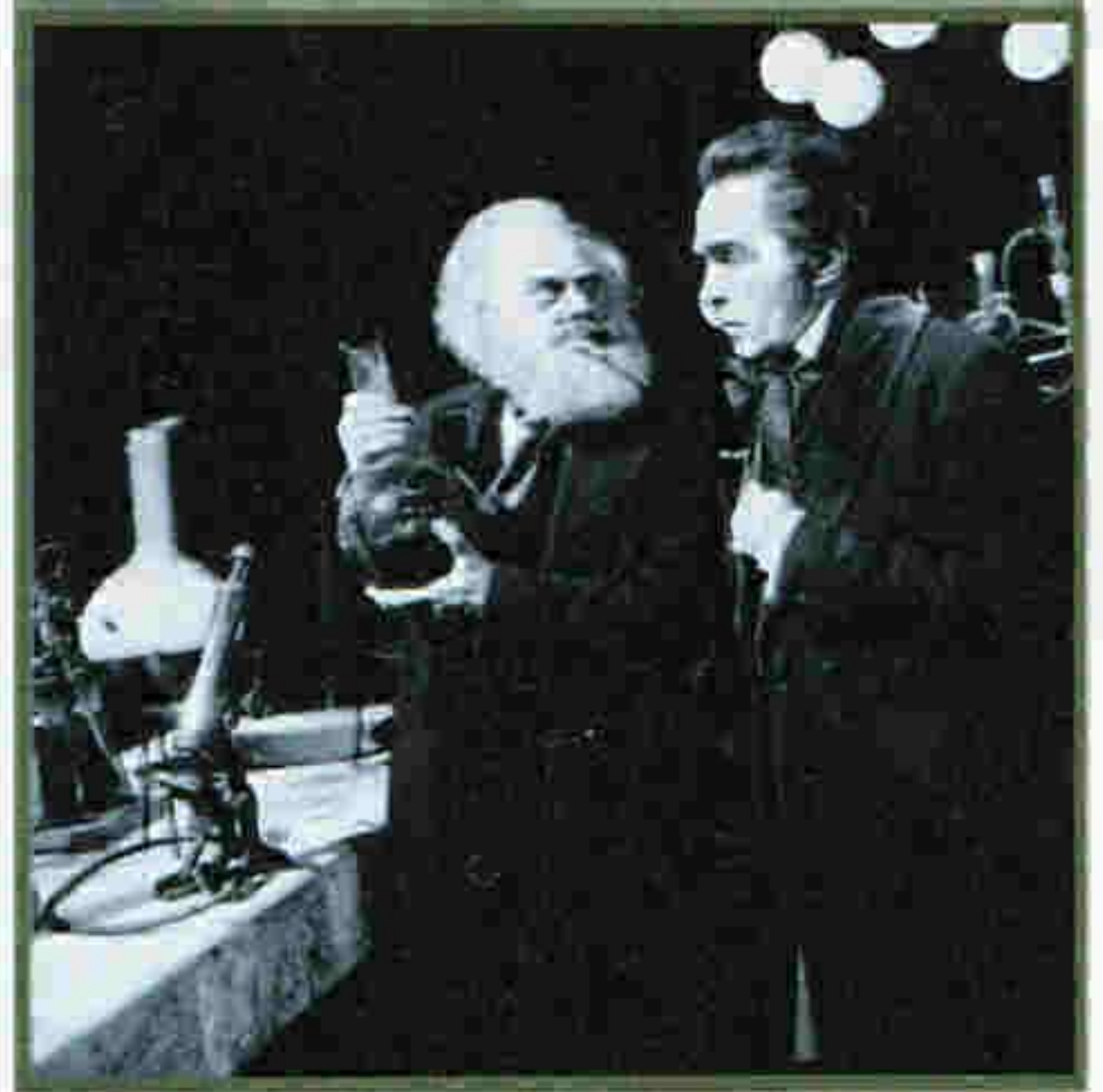
Meanwhile, Waterfield has returned to the inner room, where he uses a high-tech device to communicate with an unseen superior – of whom he demands "the truth". Back at the coffee bar, Perry delivers Waterfield's card to the Doctor and Jamie.

It's never confirmed exactly whereabouts in London the Doctor and Jamie have ended up, but the *Radio Times* listing accompanying the first episode stated: "The Doctor and Jamie follow a curious trail that leads to a Chelsea antique shop." We can assume that the Tricolour is not too far away – within walking distance, most likely.

Theodore Maxtible (Marius Goring) readies himself for departure – leaving 1860s Canterbury for Skaro.

Deborah Watling as Victoria Waterfield, on location at Grim's Dyke House.





'A scene was cut where the Doctor suggested that Maxtible caused Waterfield's bankruptcy to ensure he would fully co-operate'

Later, Kennedy sneaks inside Waterfield's study and manages to open up the inner room. Uncovering a wall safe, Kennedy fails to notice a strange form beginning to appear between the arms of the time machine behind him – and turns to face an alien Dalek.

EPISODE 2

Kennedy runs, but is exterminated by the creature, which returns to the machine and disappears. Arriving at Waterfield's shop half-an-hour earlier than arranged, the Doctor and Jamie observe that all his Victorian antiques are brand new, but nonetheless genuine. Waterfield finds the dead Kennedy – but his outrage is of no consequence to the Dalek, which once again returns whence it came.

After exterminating Kennedy, the Dalek disappears (presumably to Skaro, or Canterbury, 1866) – only to reappear a few (off-screen) moments later, ready to tell Waterfield why it killed the intruder. But why go back to wherever-it-was in the first place?

The Doctor and Jamie surprise Perry, who tells them that both Hall and a man called Kennedy are employed by Waterfield. Meanwhile, Waterfield tears a photograph of the Doctor in two, placing one half in Kennedy's cold hands and the other inside a small antique box, obscuring a mechanical device beneath. He then positions the box in the inner room, between the arms of the Dalek time machine. Perry confirms to the Doctor that the police box is in the shop's yard – but then the connecting door to Waterfield's study swings open. Seeing Kennedy's body, Perry goes to fetch the police. Jamie urges the Doctor to find the TARDIS and leave ...

Assuming Perry is telling the truth (we've no reason to believe otherwise), and the TARDIS is indeed standing in Waterfield's yard, how is it collected from Earth to reappear on Skaro in Episode 6 – where it must be inferred from the Emperor Dalek's dialogue that the Daleks and their allies cannot use it (or don't know how to)? The Daleks have gone to considerable efforts to hide their activities, to the extent of Waterfield dematerialising the Dalek time machine itself in the very next scene.

... but finding the torn picture of himself has piqued the Doctor's interest, who notes that the study is shorter than the hallway outside suggests – an observation that leads them to uncover the secret room beyond.

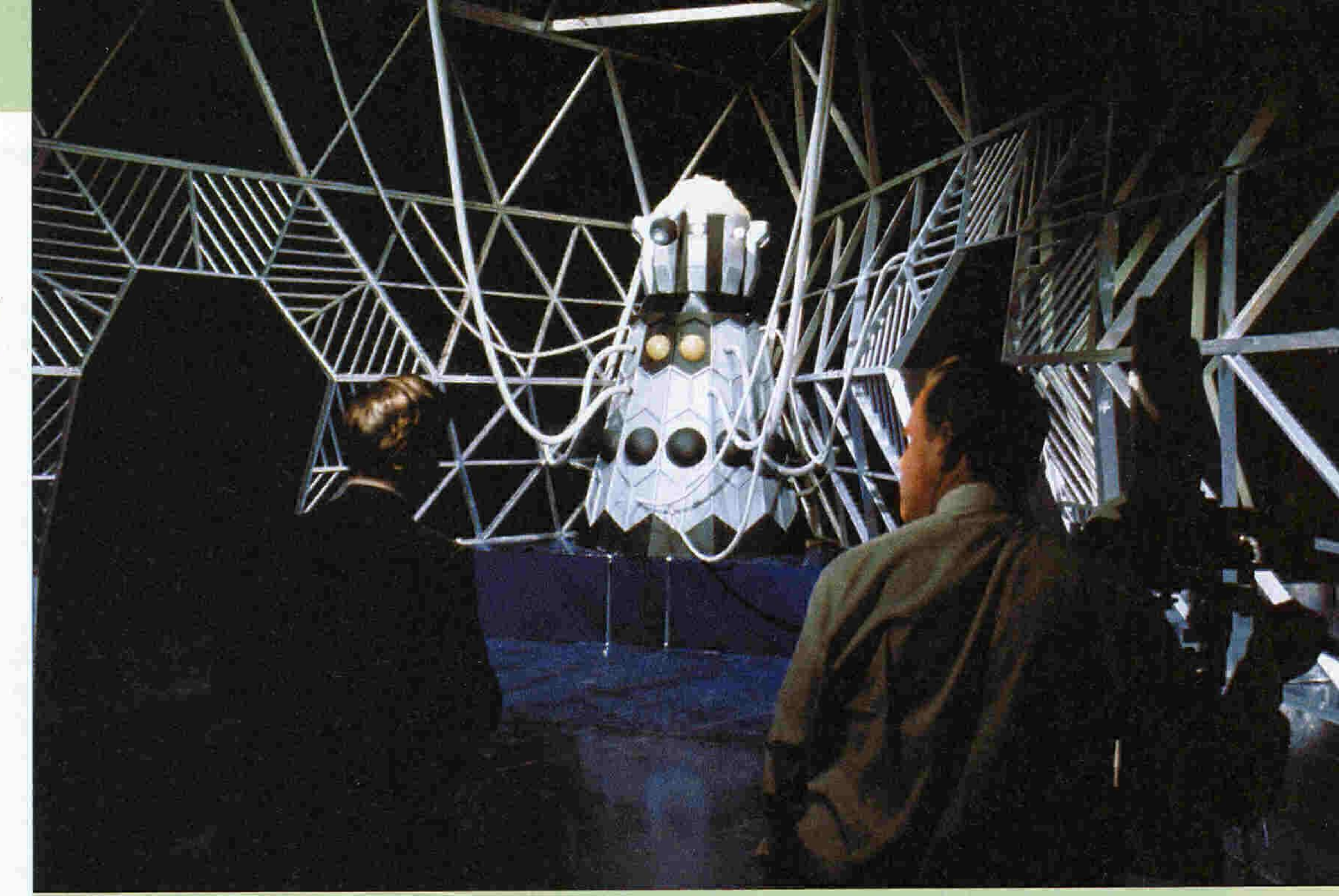
The Doctor's methodology appears to be a trick borrowed from Sir Arthur Conan Doyle's short story *The Norwood Builder* (1903), in which the hero-detective Sherlock Holmes uncovers the secret hiding-place of arsonist and swindler Jonas Oldacre thus: "I made up my mind that the fellow was hiding in the house. When I paced one corridor and found it six feet shorter than the corresponding one below, it was ... clear where he was."

Seeing the other half of the Doctor's picture protruding from the box, Jamie reaches for it – and triggers a cloud of choking gas. They collapse – whereupon Waterfield enters and activates the dematerialisation device. All three, plus the machine itself, fade from view ... just before Perry arrives with two baffled police constables.

The Evil of the Daleks was developed in tandem with *The Faceless Ones*, but the order in which the two stories would air wasn't definitively settled until early in February 1967 – by which time writer David Whitaker had already completed his scripts for Episodes 1 and 2, meaning that he would no longer have to write out the characters of companions Ben and Polly by the end of his second episode (a stricture given to the writers of both serials, as was the need to introduce a new female regular). Copies of these first draft scripts are not known to have survived, but it seems reasonable to assume that Ben and Polly would have been accidentally abandoned in London at this point. One wonders, in fact, if their situation might have not been a little desperate: Perry, at least, can account for his presence at Waterfield's – but what would the rozzers make of a Cockney sailor found on the floor of a high-class antiques shop at ten o'clock in the evening, a corpse at his feet?

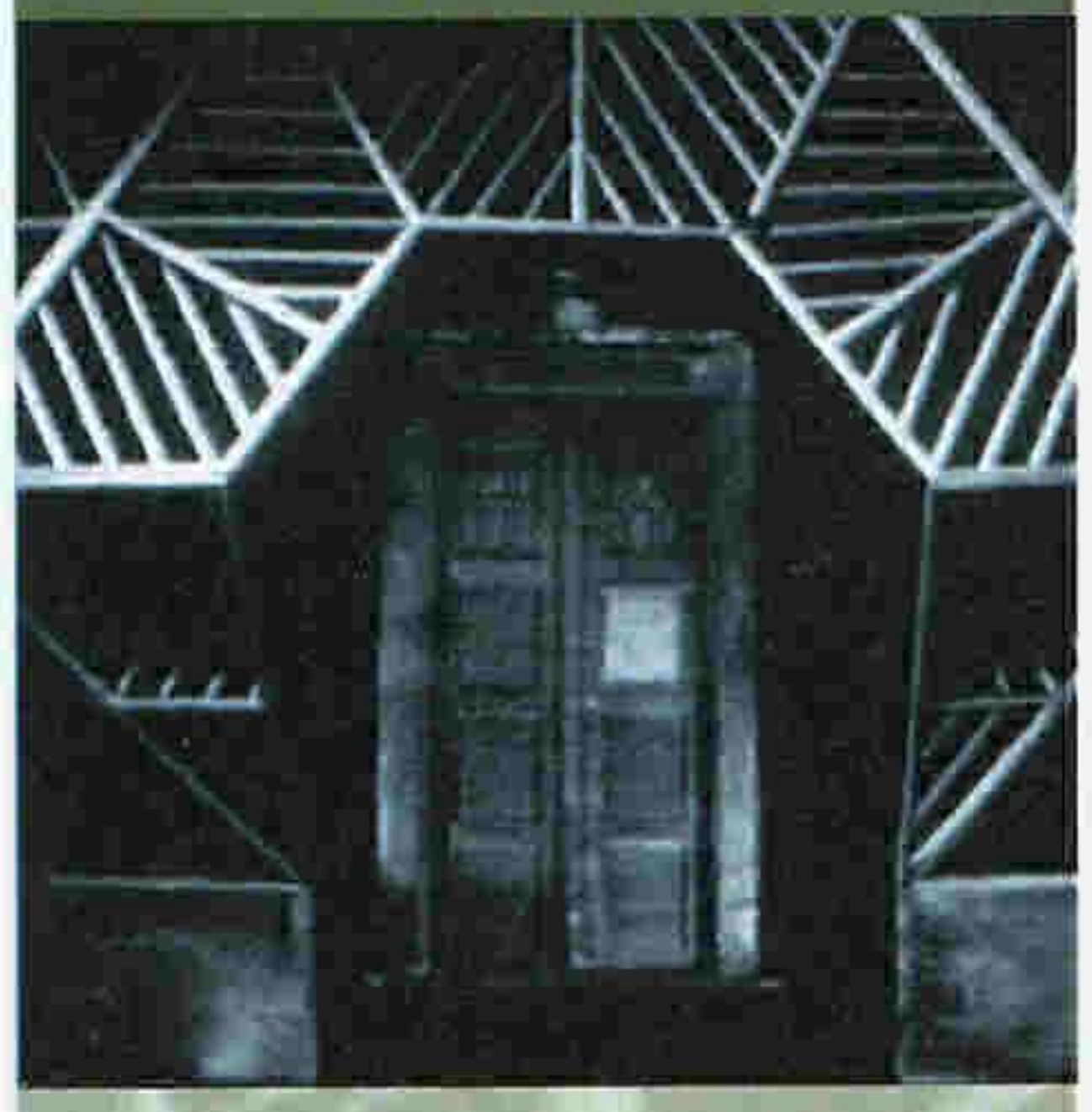
From here on in, the storyline diverges wildly from Whitaker's sketchy breakdown of 4 January 1967. This had the Doctor and Jamie transported back to 1880, where Waterfield would urge the Doctor to take the TARDIS to 20,000 BC to "investigate human factor in man's evolution" as part of the Daleks' three-phase plan. A character called Og (presumably a savage) would be netted and brought back to 1880 for further studies – but Og would escape, encountering Anne Waterfield (probably Waterfield's wife). Once the Daleks had identified "what it is that makes mankind tick," they would take the Doctor and Og back to 20,000 BC, intending to destroy this quality. In the meantime, Jamie would have been removed to the Daleks' planet, Skaro, where he'd have met the kidnapped Victoria Waterfield ...

It seems plausible that Whitaker may not have been asked to prepare a 'final end' for the Daleks until after submitting this breakdown; at this point, the concluding episode was noted as containing no more than the Doctor battling the Daleks in 20,000 BC, Jamie escaping Skaro, and the story ending back in Victorian London. Towards the end of 1966, the BBC had rejected Terry Nation's proposed spin-off series, *The Daleks*, to be made by Nation's own company, Lynsted Film Productions; dismayed, Nation made it clear that he intended to hawk the pilot script, *The Destroyers*, around the American TV networks. Rights to use the Daleks in *Doctor Who* might have been terminated at any time, hence *The Evil of the Daleks'* apocalypse – a hedged bet on the producers' behalf.



Filming at Ealing Studios in mid-May 1967, in preparation for the destruction of the Dalek Emperor.

LEXICON



A few of the less common words and phrases found in *The Evil of the Daleks* scripts ...

Dalek Factor *n.*
the urge to obey, to fight, to exterminate.

Human Factor *n.*
essential qualities of humankind – courage, pity, chivalry, friendship and compassion.

positronic brain *n.*
receptacle for Dalek or Human Factors (*qv*).

Woozy, the Doctor awakes in a well-furnished sitting-room, where a maid named Mollie Dawson (Jo Rowbottom) tells him that he and Jamie have only recently arrived from abroad, with Waterfield – who soon appears alongside Theodore Maxtible (Marius Goring).

Ever since impersonating Hitler in the radio serial *The Shadow and the Swastika* (1939), Marius Backman Goring had accrued a popular reputation as a player of Nazis and other nasties, hence the tag placed on him by *Radio Times* at the time of *Evil's* transmission: 'The Man You Love to Hate.' Goring was arguably the most distinguished actor ever to appear in *Doctor Who* on television, highlights of his stage career including Feste in *Twelfth Night* (1937, alongside Laurence Olivier) and Ariel in *The Tempest* (1940, alongside John Gielgud), both at the Old Vic; plus his 1953 season leading the Shakespeare Memorial Company in Stratford, where he gave his Richard III, Octavius Caesar, Petruchio and Fool. On film, he was a favourite of the legendary 'Archers', Michael Powell and Emeric Pressburger. On television, he was best known for his leading role as the foppish Sir Percy Blakeney in *The Adventures of the Scarlet Pimpernel* (co-produced by Goring himself for Towers of London Productions/ITP, 1955-56), a 39-episode adventure series in which Patrick Troughton had enjoyed regular appearances as Sir Andrew Ffoulkes. A founder member of the actors' union Equity, Goring was noted for his run-ins with a Workers' Revolutionary Party faction and his efforts to end Equity's policy of preventing British television programmes airing in apartheid-era South Africa (so denying actors due fees). Of his role as Maxtible, Goring told *Radio Times*: "I haven't played specially for children since I was a child myself ... And I'm enjoying it enormously because there's no better audience than a young one, live or on television. But I must admit it's a tough job for an actor trying to compete with Daleks." Other actors shortlisted for Maxtible included Roy Dotrice and Patrick Wymark.

It is 2 June 1866 and they are in Maxtible's house, some miles from Canterbury. Maxtible claims says they are innocent of Kennedy's murder – that they, too, are victims of an evil and terrible power, one that holds Waterfield's daughter prisoner.

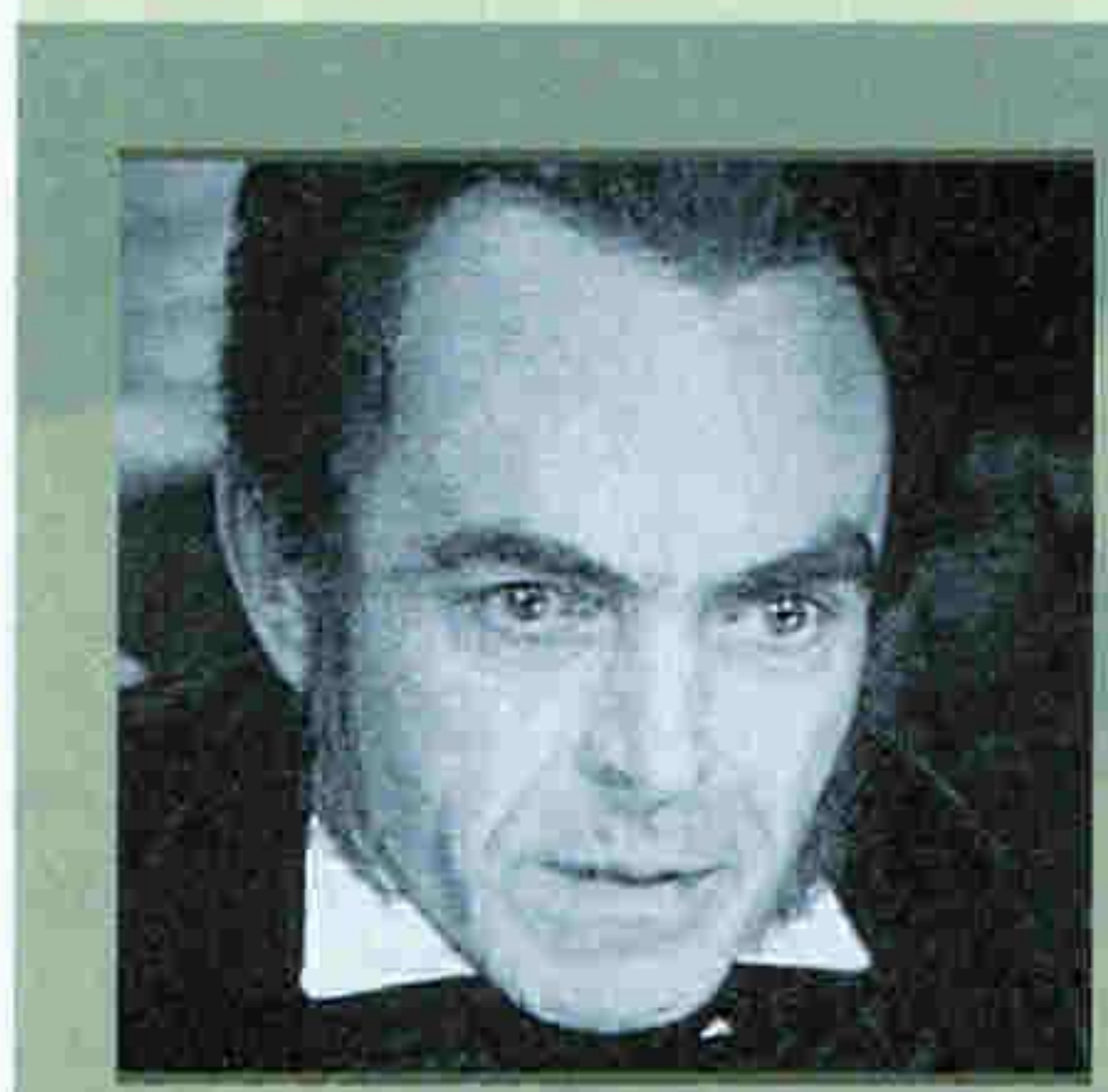
The Doctor's attention is drawn to a portrait hanging above the fireplace, which Waterfield says depicts his late wife as a young girl: "She is dead now, rest her soul. But Victoria is the image of her." Whitaker's earliest surviving notes made mention of an 'Anne Waterfield' – presumably Victoria's mother – and the business of the portrait has excited a number of fan theories over the years. In *The Frame* 4, Tim Robins wondered if this apparent non-sequitur could be a plot thread left hanging from an draft storyline which did not feature the Daleks: "Did it concern a husband whose quest to be reunited with his lost (dead?) wife led him to meddle with time, bringing her forward from the past?" This was picked up on by Tat Wood in **DWM** 303, who noted that: "This may also account for why Ruth Maxtible lands up with so little to do in the broadcast version (I don't know if she was to have been Victoria's daughter, or something)." The crux of Wood's theory, however, was that Waterfield, like his fellow scientist Faraday (see later), may have been a researcher into then-fashionable spiritualism, with both he and the medium Maxtible raising Victoria as a channel for their experiments: "This would explain the portrait in Maxtible's parlour, used as a focal point for séances."

All of this is somewhat unlikely, given that the portrait functions solely to establish Victoria's identity ahead of her introduction in

Saturday 20 May 1957: Jo Rowbottom as Molly the maid, Deborah Watling as Victoria Waterfield and Brigit Forsyth as Ruth Maxible take tea on the drawing room set in Lime Grove Studio D.

WHERE ELSE HAVE I SEEN ...?

THE GUEST CAST'S APPEARANCES IN CULT TELEVISION AND FILM: A HIGHLY SELECT GUIDE

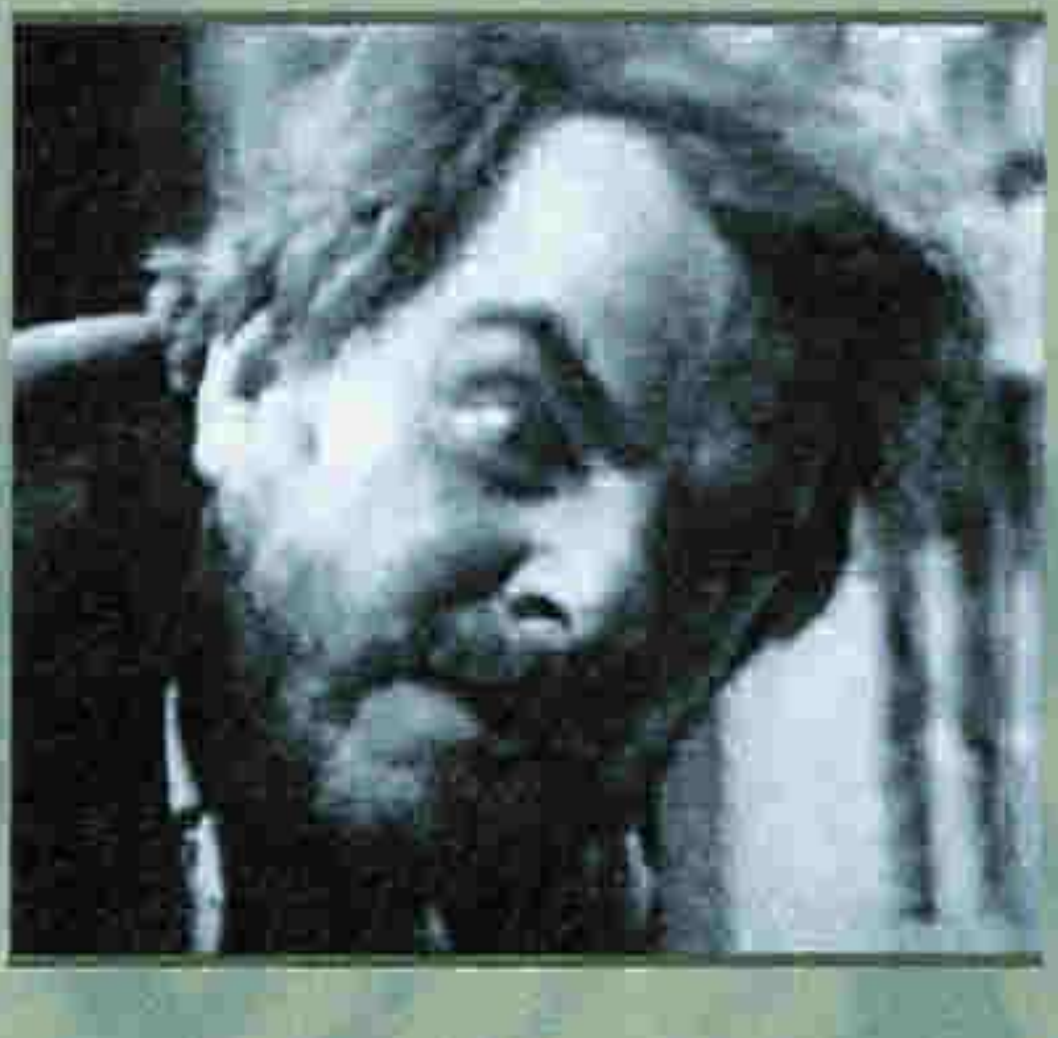


▲ **JOHN BAILEY**
(1914-89)
Edward Waterfield

Doctor Who appearances *The Sensorites* (1964) as Commander; *The Horns of Nimon* (1979) as Sezom. **TV appearances include** *Ivanhoe:* various episodes (1958) as Baron Courcey and others; *The Avengers: A Change of Bait* (1961) as Lemuel Potts, *Killerwhale* (1963) as Fernand, *Dial a Deadly Number* (1965) as JP Warner and *Killer* (1969) as Ralph Bleech; *The Wednesday Play: Alice* (1965) as Mad Hatter and *Vote, Vote, Vote for Nigel Barton* (1965) as Jack Hay; *Adam Adamant Lives!: The Village of Evil* (1966) as Dr Craigshaw; *The Champions: A Case of Lemmings* (1969) as Umberto; *Department S: Handicap Dead* (1969) as Kruger; *Journey to the Unknown: The Last Visitor* (1969) as Mitchell. **Film appearances include** *Rasputin the Mad Monk* (1966) as Court Physician.

▲ **SONNY CALDINEZ**
Kemel

Doctor Who appearances *The Ice Warriors* (1967) as Turoc; *The Seeds of Death* (1969) as Ice Warrior; *The Curse of Peladon* (1972) as Ssorg; *The Monster of Peladon* (1974) as Sskel. **TV appearances include** *The Return of Sherlock Holmes: Wisteria Lodge* (1988) as The Mulatto. **Film appearances include** *Raiders of the Lost Ark* (1981) as Mean Mongolian; *The Fifth Element* (1997) as Emperor Kodar Japhet.



▲ **WINDSOR DAVIES**
(1930-)
Toby

TV appearances include *Adam Adamant Lives!: Death Begins at Seventy* (1967) as Charlie Pearson; *UFO: The Cat With Ten Lives* (1970) as Morgan; *It Ain't Half Hot Mum* (1974-81) as Battery Sergeant Major Williams; *Never the Twain* (1981-91) as Oliver Smallbridge; *Terrahawks* (1983-6) as Sergeant Major Zero [voice]; *Gormenghast* (2000) as Rottcodd. **Film appearances include** *Frankenstein Must Be Destroyed* (1969) as Sergeant Brenner; *Carry On Behind* (1975) as Fred Ramsden; *Carry On England* (1976) as Sgt Maj 'Tiger' Bloomer.

▲ **BRIGIT FORSYTH**
(1940-)
Ruth Maxtible

TV appearances include *Whatever Happened to the Likely Lads?* (1973-4) as Thelma; *Dark Season* (1991) as Miss Maitland.

▲ **MARIUS GORING CBE**
(1912-98)
Theodore Maxtible

TV appearances include *The Adventures of the Scarlet Pimpernel* (1955-6) as Sir Percy Blakeney; *Out of the Unknown: Too Many Cooks* (1966) as Wattari; *Edward & Mrs Simpson* (1980) as King George V; *Hammer House of Horror: Charlie Boy* (1980) as Heinz; *Hammer House of Mystery and Suspense: The Late Nancy Irving* (1984) as Angus. **Film appearances include** *A Matter of Life and Death* (1946) as Conductor 71; *The Red Shoes* (1948) as Julian Craster; *Ill Met by Moonlight* (1957) as Major-General Karl Kreipe.

▲ **JO ROWBOTTOM**
Mollie Dawson

TV appearances include *Steptoe and Son: Is That Your Horse Outside?* (1963) as Waitress; *I, Claudius* (1976) as Calpurnia; *The Professionals: It's Only a Beautiful Picture* (1980) as Betty Marlow.

the scene that follows on directly. Nevertheless, we'll see how *The Evil of the Daleks* contains several allusions to the work of the poet and author Edgar Allan Poe (1809-49). Obsessed by the premature death of his mother and the tubercular decline of his child bride/cousin, Poe became famous for his *Tales of the Grotesque and Arabesque*, many of which revolve around uncanny images of undead mothers and wives – for example, *Berenicë* (1835), *Ligeia* (1838) and *The Fall of the House of Usher* (1839). Less celebrated but arguably more relevant is *Morella* (1835), which concerns a widower obsessed with the portrait of the wife who died in childbirth – and the wife's vengeful ghost, which takes possession of the body of her own daughter. Only a few years earlier, *Morella* had been filmed as part of director Roger Corman's *Tales of Terror* (1962), a portmanteau of horrors drawn from Poe.

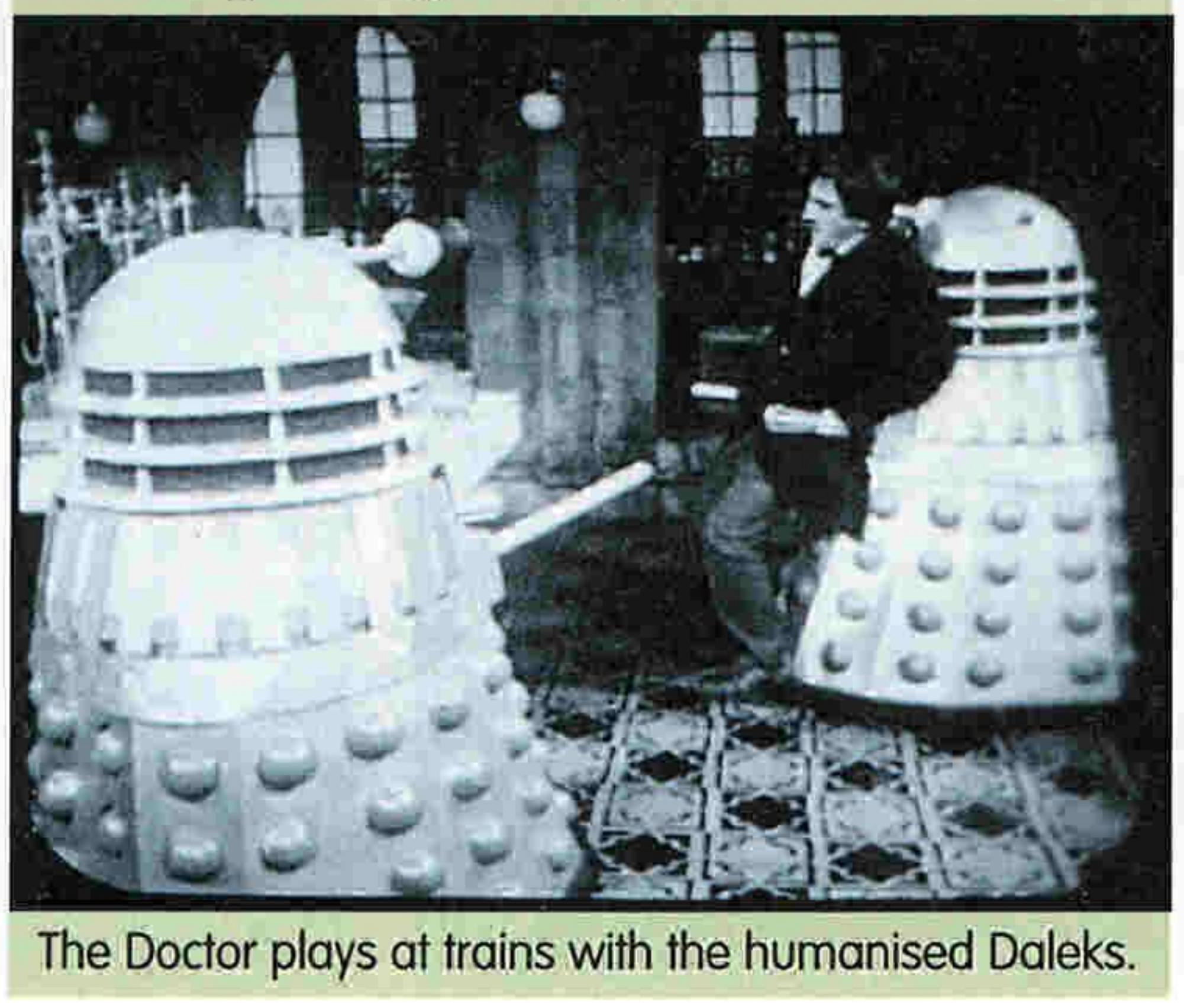
Just what is a portrait of Waterfield's wife doing hanging in Maxtible's drawing-room anyway? A hint of an explanation is retained in Episode 4, where Maxtible reminds the ingrate Waterfield: "I take you into my house, you and your daughter – provide for you." A fuller exposition of the two families' domestic arrangements was cut from a trophy room scene in Episode 5, in which the Doctor remarks upon the fact that Maxtible's house contains a great many of Waterfield's possessions. The character Terrall tells him that Waterfield went bankrupt, whereupon Maxtible bought up many of his belongings. The Doctor then suggests that Maxtible himself could have forced Waterfield's bankruptcy – after all, a rich man needs no benefactor, but a bankrupt does. The scene would be reinstated in author John Peel's novelisation (Virgin Publishing Ltd, 1993).

In the south wing, a Dalek attends to the captive Victoria Waterfield (Deborah Watling).

The Dalek machine calculates Victoria's weight loss as "17 ounces." Do Daleks really use Imperial measurements? Or is the Dalek translating the reading for Victoria's benefit?

Maxtible and Waterfield show the Doctor their laboratory: Waterfield is an expert in technical matters, Maxtible his benefactor. Some time previously, the pair had succeeded in their aim of constructing a time machine – a wooden cabinet holding 144 metal mirrors, each charged with static electricity – only to summon machine-creatures from the ether.

The strong, silent type: Sonny Caldinez as Kemel.



The Doctor plays at trains with the humanised Daleks.

Maxtible says that neither "Whitefield" nor himself were responsible for Kennedy's death. He also claims that he and Waterfield have developed their machine "following the new investigations 12 years ago by J Clerk Maxwell into electromagnetism and the experiments by Faraday into static electricity." The 'era of electro-magnetism' had begun in 1819, when Hans Christian Oersted (1777-1851) had proved that a magnetic field surrounds a current-carrying wire – but the Scottish physicist James Clerk Maxwell (1831-79) would not in fact publish his renowned *Treatise on Electricity and Magnetism* until 1873. Twelve years prior to the events of *Evil*, in 1854, Maxwell was actually concluding his mathematical studies at Edinburgh and Cambridge; in 1866, he was pursuing his own researches at home in Scotland, having recently left his post as professor at King's College. Contrary to the impression given here, Maxwell's work – which ultimately predicted the existence of electromagnetic waves travelling at the speed of light – built on experiments conducted by Michael Faraday (1791-1867), whose many achievements included the development of the first dynamo.

The Doctor's sharp reaction to Maxtible's mention of static electricity would seem to indicate he has guessed the Daleks' involvement. It had been established in the first Dalek serial *The Mutants* (1963-64), edited by Whitaker, that the Daleks powered themselves about their city on Skaro by means of static.

A Dalek exits the cabinet, telling the Doctor that they hold his TARDIS, which they will destroy unless he assists them in an experiment on Jamie. The Doctor speculates that the Daleks are seeking to isolate the element that has enabled humans to beat the Daleks in the past, then transplant it into themselves. Jamie is woken by Mollie, who introduces him to the mistress of the house – Maxtible's daughter, Ruth (Brigit Forsyth). Left alone for a moment, Jamie is knocked out by an intruder, Toby (Windsor Davies), who seizes Mollie on her return. Despite Maxtible's protests, the Doctor is determined to let Jamie know what the Daleks are planning – but, back in the sitting-room, he and Waterfield find an unconscious Mollie in the kidnapped Jamie's place. If they cannot find Jamie, the Doctor asserts, the Daleks will kill everyone in the house ...

The exterior of Grim's Dyke House, Middlesex, standing in for Maxtible's home "some miles from Canterbury".

EPISODE 3

A piece of straw gives the Doctor a clue as to Jamie's location ... Jamie comes to in the stables, where Toby presents him to Ruth's fiance, Arthur Terrall (Gary Watson) – who denies Toby's story about hiring him to kidnap the Scot. The Doctor arrives to hear Jamie tell him about Terrall's apparent mental confusion, who "starts asking about Victoria Waterfield – and in the next breath, he tells me she's in Paris!" Meanwhile, two Daleks escort Victoria through the south wing of the house.

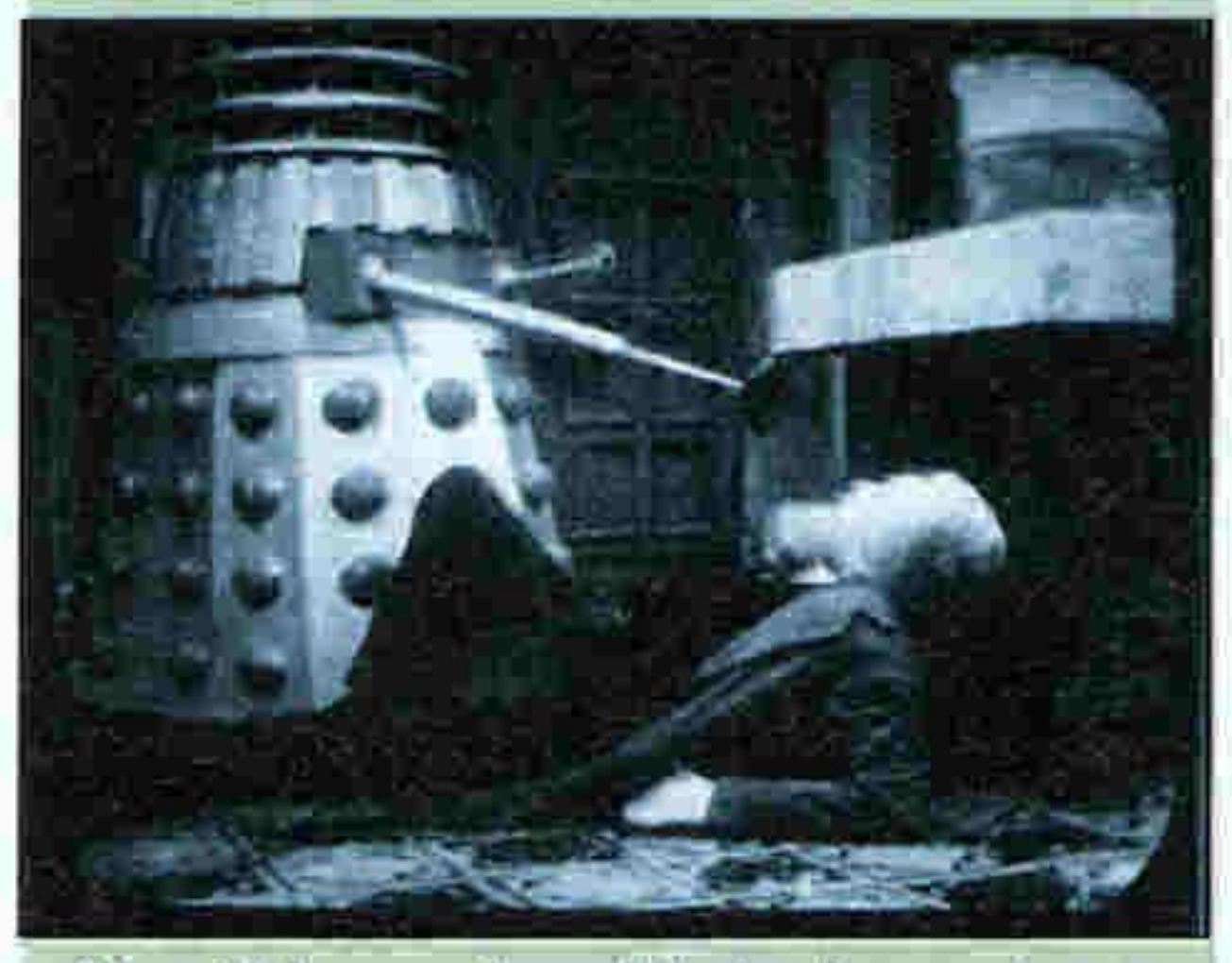
A number of the south wing interiors were filmed at Grim's Dyke House, Old Redding, near Harrow Weald, Middlesex – this scene on Thursday 20 April 1967, but the remainder over Monday 24 and Tuesday 25. Built over 1870-72 for the painter Frederick Goodall (1822-1904), the house is neither precisely of the period, nor necessarily in keeping with the script's requirements (Mollie will later assert that the south wing has been closed for repair for a year or so, and also that the house is said to be haunted – both ideas suggesting that it is intended to be of some antiquity). Grim's Dyke's exterior featured frequently in television series throughout the late 1960s, among them episodes of *The Saint* (*The Russian Prisoner* and *The Fiction Makers*, both 1966); *The Champions* (*The Mission*, *The Experiment* and *The Body Snatchers* in 1967, plus *The Final Countdown* in 1968); plus *The Avengers* (*Game*), *Randall and Hopkirk (Deceased)* (*You Can Always Find a Fall Guy*) and *Department S* (*The Bones of Byrom Blain*) (all 1968). The Tigon horror films *The Blood Beast Terror* (in which *The Faceless Ones* guest actor Wanda Ventham turns into a giant moth) and, more substantially, *The Curse of the Crimson Altar* (as scripted by Troughton-era *Doctor Who* writers Mervyn Haisman and Henry Lincoln) used Grim's Dyke inside and out; filmed in late summer 1967 and January 1968 respectively, both contain colour views of the interiors around the time. The exterior is only once glimpsed in *Evil*, in a night-time establishing photocaption in Episode 3, but publicity pictures of Deborah Watling in costume on the lawns were used as the basis of the 'painting' of Victoria's mother hanging above Maxtible's fireplace in Episode 2. A Grade II-listed building, Grim's Dyke has since become a hotel (details at *www.grimsdyke.com*).

The Doctor reports to Waterfield, assuring him that Jamie will co-operate ... apparently unaware that Jamie is eavesdropping on their conversation. For the benefit of a Dalek hiding inside Waterfield's time machine, Maxtible displays the prowess of Kemel (Sonny Caldinez), a dumb Turkish strongman instructed to stop Jamie should he pass the entrance to the south wing of the house, where a spike-trap has been laid.

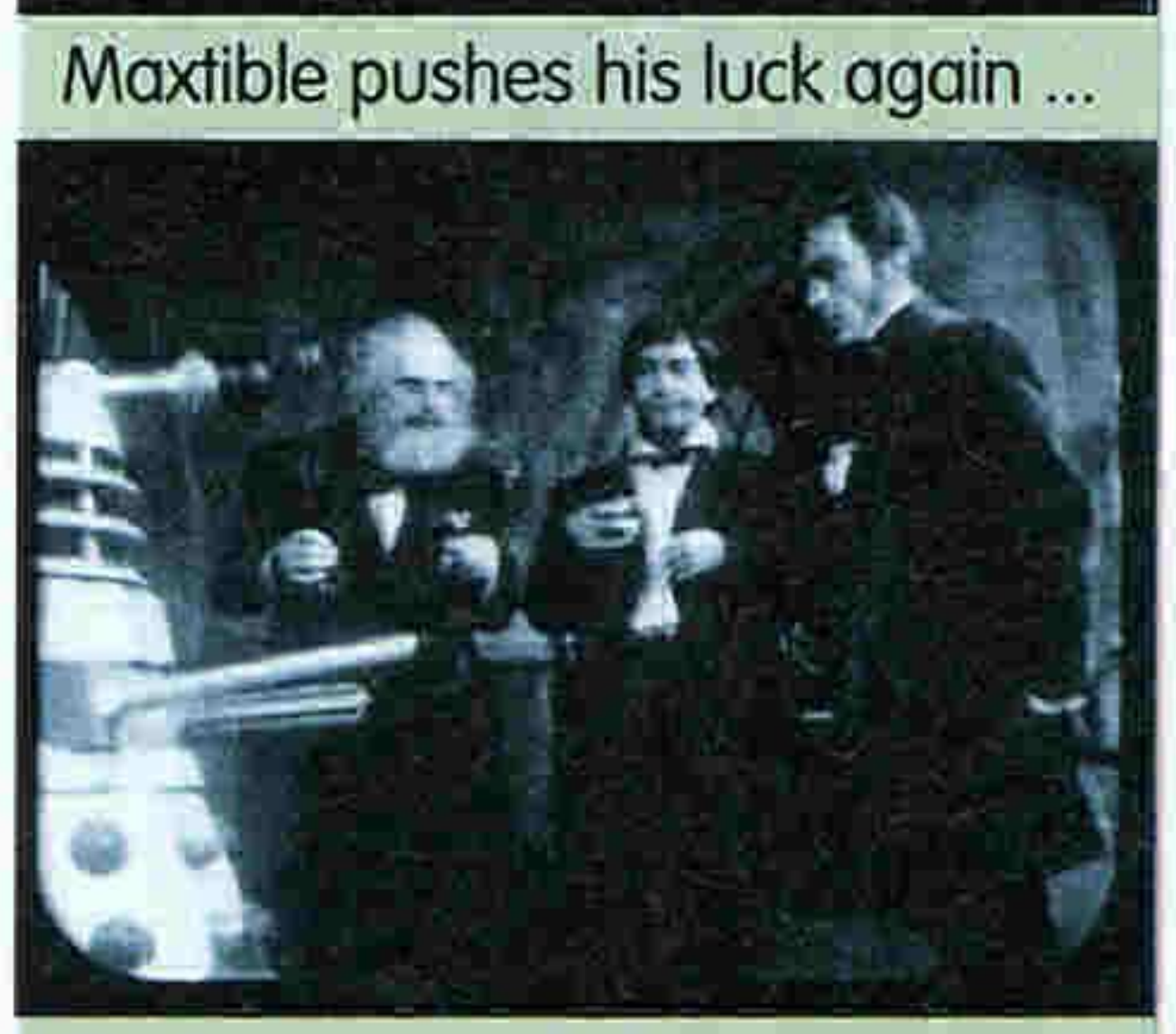
On the face of it, Kemel's name would appear to be derived from that of the Turkish statesman Mustafa Kemel Ataturk (1881-1938), the former World War I general who became president of the republic in 1923 and is popularly credited with founding the modern Turkey.

Jamie and Terrall cross swords!

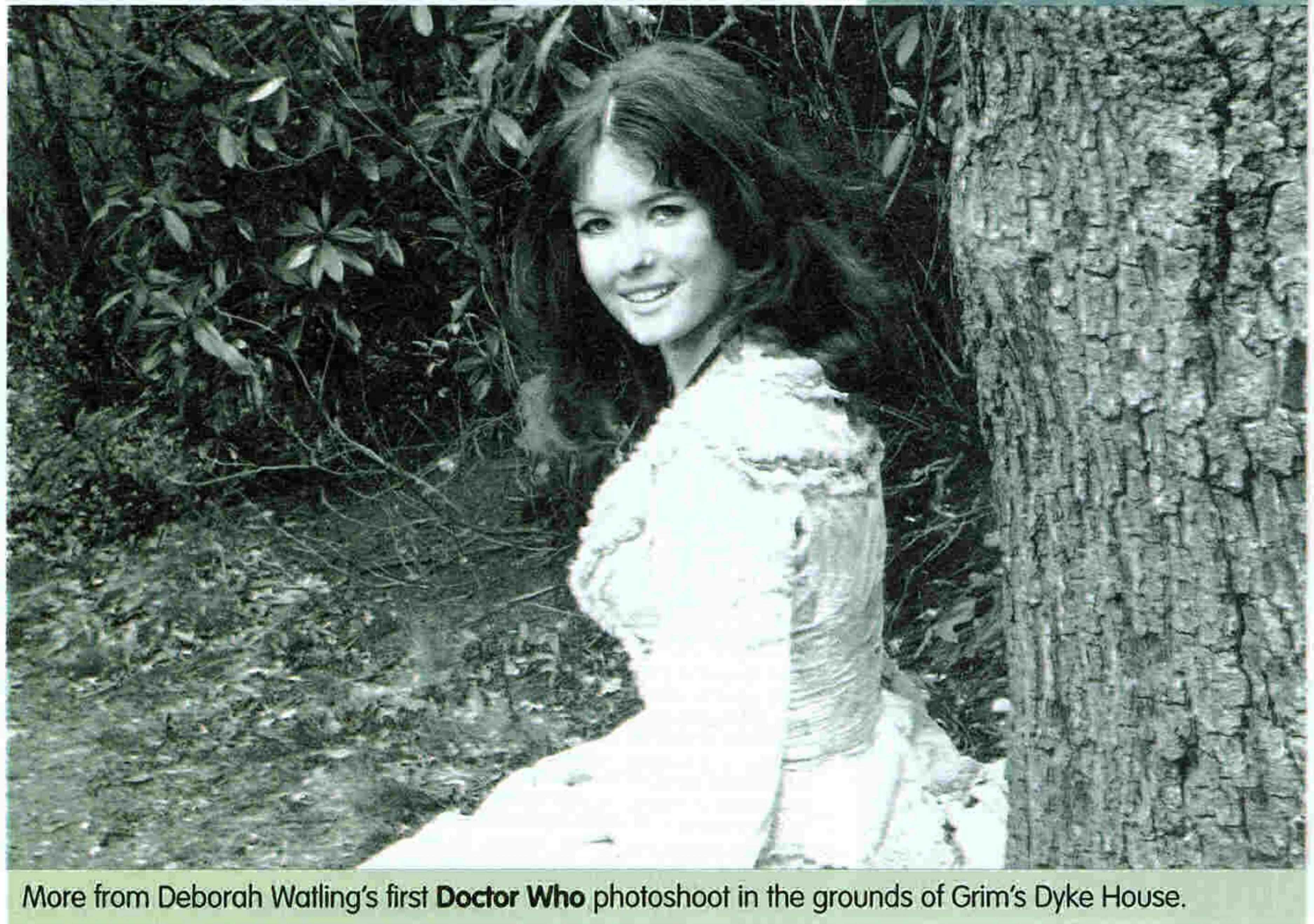
The Doctor finds himself coerced.



Maxtible pushes his luck again ...



The three scientists prepare to depart.



More from Deborah Watling's first **Doctor Who** photoshoot in the grounds of Grim's Dyke House.

Given that Kemel is presented as a dumb brute, using a familiar part of the much-admired Ataturk's name is arguably somewhat insulting. Shortlisted for the role was John Maxim, previously Frankenstein's Monster in *The Chase: Journey Into Terror* (1965).

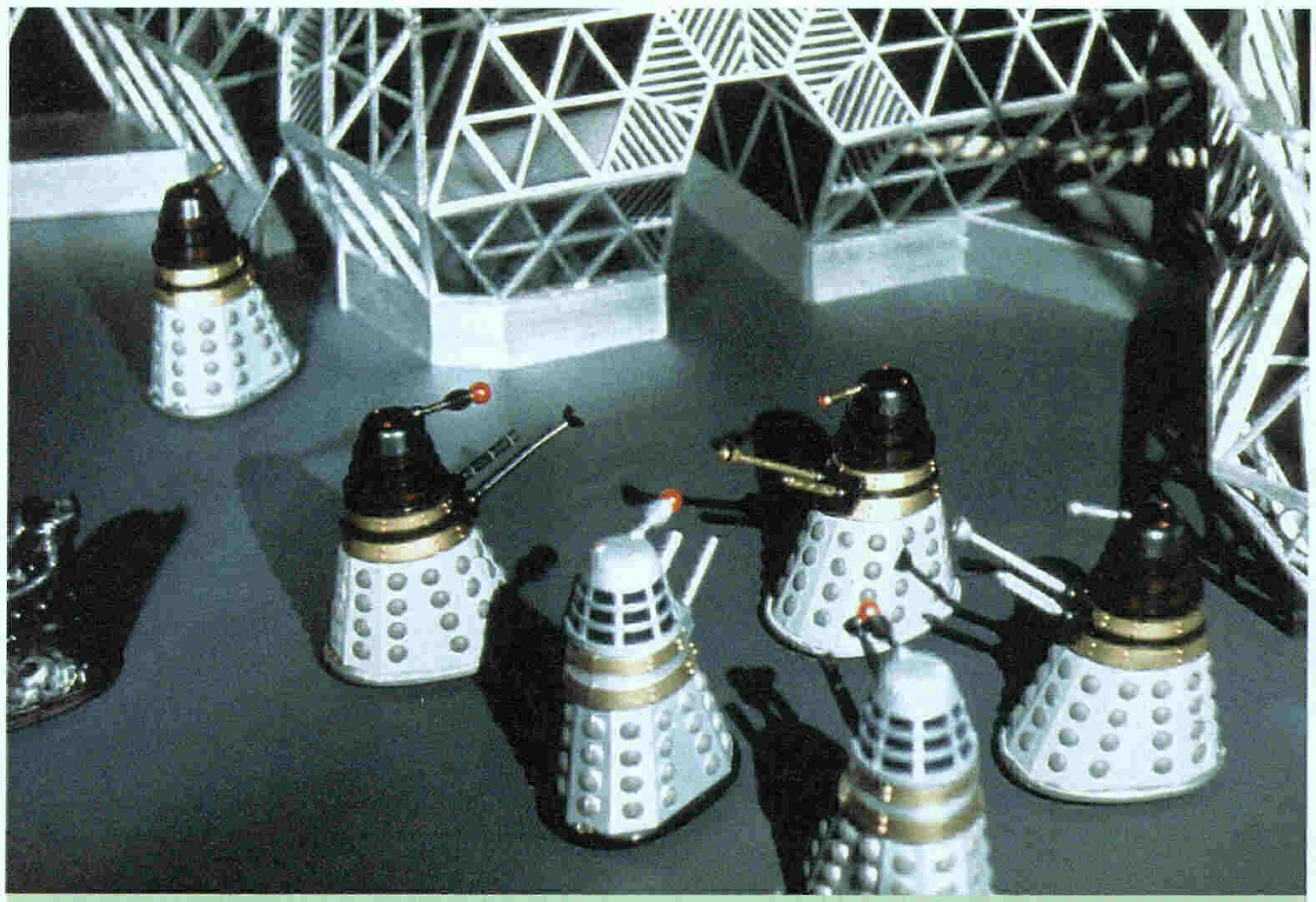
In the lab, a Dalek has the Doctor and Waterfield collect three cases, each containing a Dalek mutant into which the Doctor is to introduce the 'Human Factor' distilled from Jamie's test: to rescue Victoria. Ruth introduces Terrall to Jamie, unaware that they have already met – but Terrall has another turn, and Ruth chases after him. Jamie asks Mollie more about the supposedly-haunted house ...

Throughout most of February 1967, Whitaker would (presumably) have been aware that he might yet be required to redraft the scripts he was currently working on to accommodate the character of Cleopatra (later Samantha) Briggs – the putative modern-day regular written into *The Faceless Ones*. What might Whitaker have had in mind to do with Samantha, had the actress Pauline Collins actually accepted producer Innes Lloyd's offer of a regular engagement in the series? Because Victoria is crucial to Waterfield's motivation, and freeing her from the Daleks is the only reason for the narrative to shift to the nineteenth century, it's difficult to see how Sam could simply take Victoria's place, becoming the object of Jamie's 'trial' in the middle section of *Evil*. Since the Daleks are already manipulating one of the Doctor's companions to determine the constituents of the Human Factor, perhaps Sam might have been a 'test subject', too? But it's most likely, surely, that she'd have taken Mollie's place from here on in (all Mollie's functions until round about this point could have very easily been given to the underused Ruth) – so that Sam would have been the one wondering if Maxtible's house is haunted, helping Jamie to break into the south wing, coming into conflict with the possessed Terrall ... and ultimately being mesmerised by Maxtible into thinking nothing's wrong. Indeed, isn't it entirely feasible that Mollie Dawson (a character nowhere in Whitaker's original breakdown) could have been expressly created for this very purpose, as a proxy Samantha Briggs? We note that in her earliest incarnation, Sam went by the name of 'Mary Dawson', which would make the surname given to Mollie the most enormous coincidence if entirely unrelated. Victoria could, quite logically, have been sent away from the house alongside Ruth and Terrall in Episode 5 (the Daleks no longer need her, or Waterfield, once the test is ended) – and Sam could have been taken to Skaro by the Daleks instead, the better to secure the Doctor's co-operation.

As the Doctor arrives, they are discussing Terrall's mood swings.

Mollie puts Terrall's unpredictable temperament down to his being wounded in the Crimean War: "My uncle was killed at Inkerman, sir. So you see, I do know what it's like with soldiers." Russian forces descended upon the fog-bound British lines at Inkerman (a ridge between the Tchernaya River and the Careenage Ravine) on 5 November 1854 – but the British prevailed, 2,357 British casualties being recorded in the vicious hand-to-hand fighting that followed, as opposed to 11,800 Russians. A Dawson was listed among the British dead: 35-year-old Thomas Vesey Dawson, a Lieutenant-Colonel in the 1st Coldstream Guards. Dawson's brother, however, was Richard, Earl of Dartrey – hardly the father of a maid! Alternatively, one Lieutenant J Dawson was wounded in an explosion at Inkerman one year after the battle – he died of his injuries at Balaklava on 12 December 1855.

Infuriated by the Doctor's apparent inaction over Victoria, Jamie storms off when the Doctor forbids him from trying to rescue her ... just as the



27 April 1967: A conference of Louis Marx toy Daleks in a scale model of the Emperor's control room at Ealing.

Doctor intended he would. In the stables, Toby confronts Terrall, threatening to blackmail him over 'stories' he's heard. They fight, and Terrall is knocked unconscious. Toby heads into the house with thoughts of theft. Night has fallen. Mollie shows Jamie a plan of the house, and the closed south wing ...

On Saturday 22 June 1968, Episode 3's repeat transmission was subject to 'interference in vision', pre-empting a break midway through Mollie's line, "Oh no, sir, only because of some repairs –". The sound of Herb Alpert's Tijuana Brass filled the gap until both picture and sound resumed a couple of lines earlier than before, with Mollie declaring: "– but it's been closed off."

Meanwhile, the Doctor is preparing to record Jamie's reactions and transform them into thought patterns on silver wire. As Mollie guides Jamie to the south wing, Toby slips into the laboratory – but is exterminated by a Dalek. Jamie successfully evades the spike-trap – but is confronted by the hulking Kemel in the corridor beyond ...

EPISODE 4

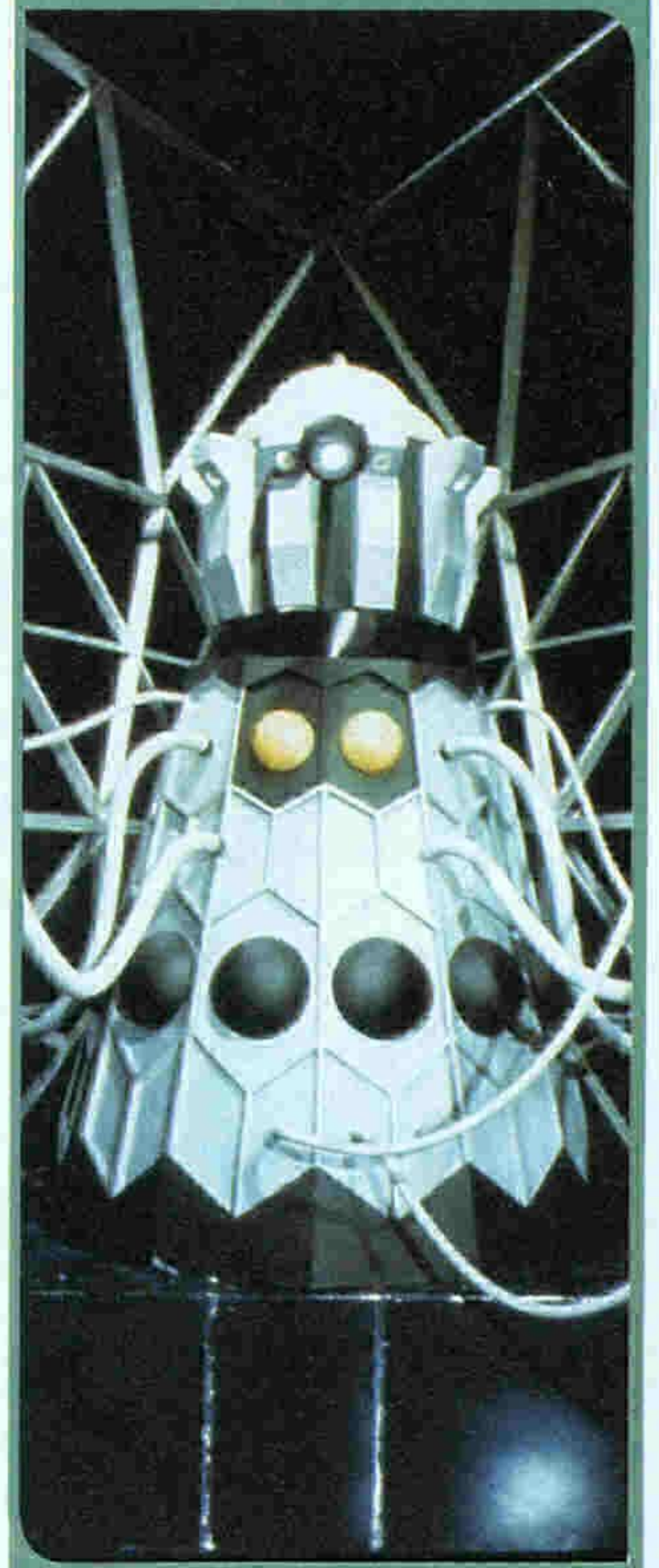
Jamie rushes to grapple with Kemel, their struggle ending when the Turk falls through an open window – evading death only by grabbing a drainpipe. Showing mercy, Jamie hauls him to safety.

The Kemel/Jamie confrontation was filmed at Grim's Dyke between 5.00pm on the evening of Tuesday 25 April 1967 through to 2.00am on the Wednesday morning – at night because the outside would be visible through the house's windows, presumably. The banister seen behind Kemel at the beginning of the sequence, where Jamie first catches sight of the strongman, appears to be the same as glimpsed in a set-up towards the end of *The Blood Beast Terror*, where Quennell (Peter Cushing) whisks his daughter (Vanessa Howard) away from a small fire caused by a broken lamp. Choreographed by Peter Diamond, the tussle concluded with cutaway shots of Kemel clinging onto a length of gutter, before being pulled to safety: these were filmed on a portion of set mocked up at Ealing Television Film Studios on the morning of Thursday 27 April.

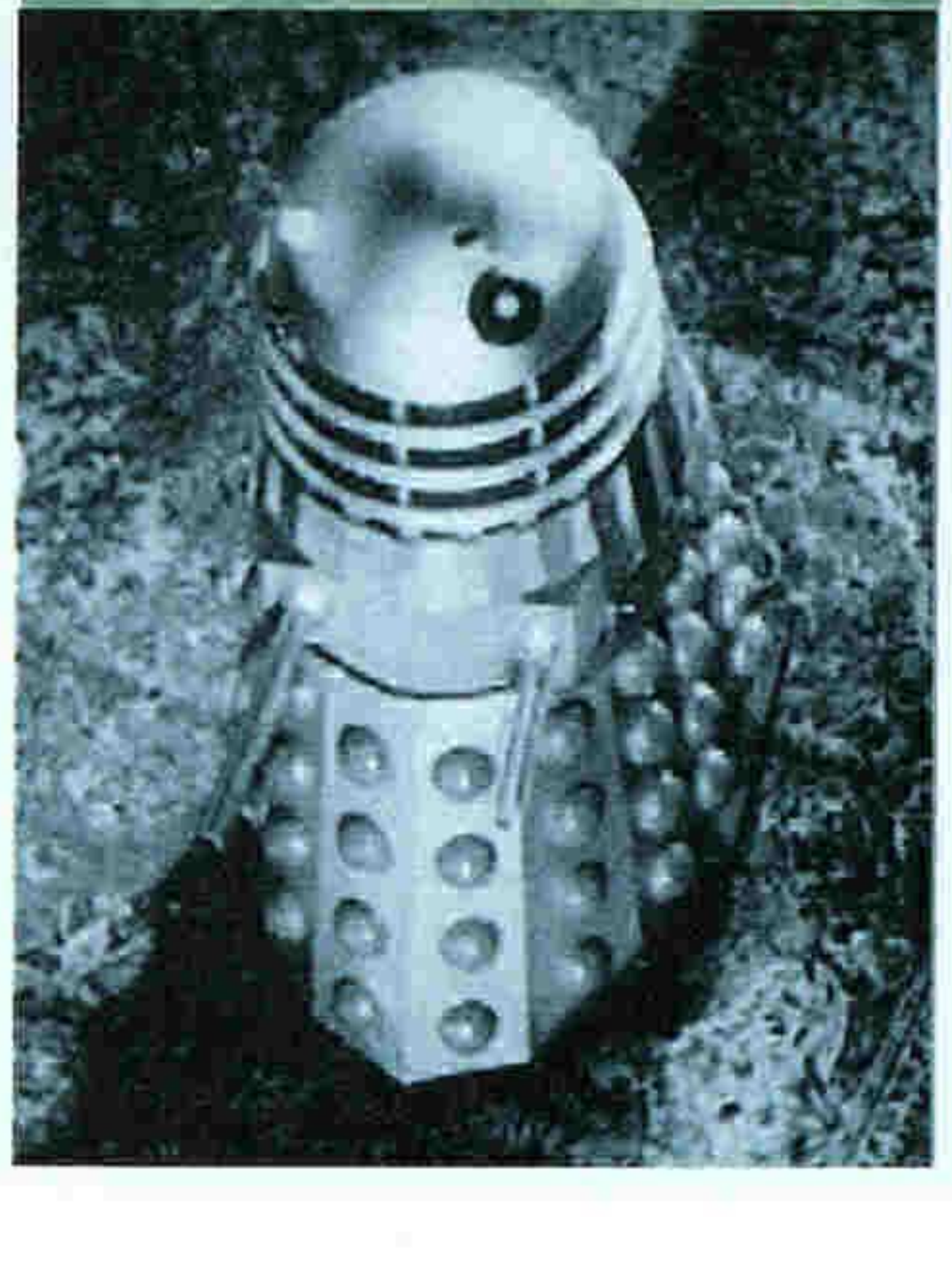
Meanwhile, a Dalek has positioned a monogrammed handkerchief on the floor of Victoria's former cell – which is discovered by new-found allies Jamie and Kemel. When Jamie reaches to pick it up, he trips a falling blade, but is pulled aside by Kemel. Observing this, the Doctor informs a Dalek that Jamie has shown more than courage – it was his act of human mercy that enabled Kemel to save his life.

Five brief 'Computer Room' sequences were filmed at Ealing, all showing the Doctor seated before the bank of machines monitoring Jamie's trials, a Dalek alongside him. Totalling two minutes precisely, these scenes – all that we see of the Doctor in Episode 4 – were pre-recorded to allow Patrick Troughton to take holiday leave covering the Lime Grove recording of Saturday 3 June.

In the lab, a Dalek orders Maxtible and Waterfield to remove Toby's corpse. Maxtible readily concurs, but Waterfield is appalled to learn of another death, and vows to confess his part in these events once Victoria is freed.



'Location filming of the Daleks inside Grim's Dyke House took place late at night'



Despite his character being exterminated at the end of Episode 3, Windsor Davies was present throughout the Episode 4's studio session, playing Toby's corpse.

Jamie attempts to communicate with the mute Kemel, who is fond of Victoria. They set off in search of her. Waterfield and Maxtible dump Toby's body in the stables. Waterfield's anguished conscience irritates Maxtible, who readies himself to shoot the unsuspecting Waterfield once his back is turned – but is prevented from doing so by the arrival of Terrall, who commands: "Waterfield does not die yet!" Unaware their progress is being monitored, Jamie and Kemel evade another trap – a lethal pendulum – demonstrating human instinct.

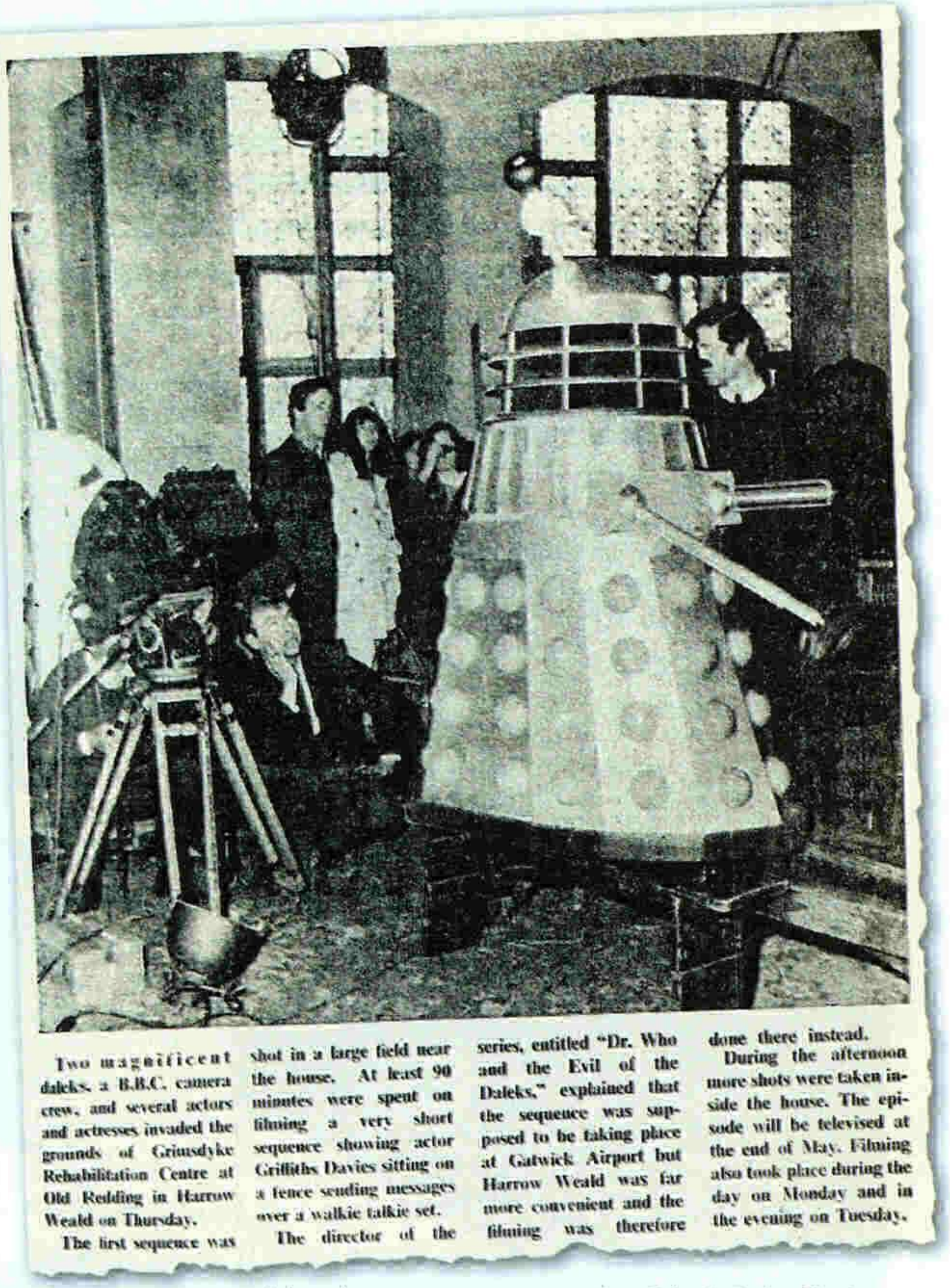
A clear reference to the grisly Inquisitorial scythe central to the Edgar Allan Poe tale *The Pit and the Pendulum* (1842), another of the Poe stories filmed by Roger Corman in the early 1960s.

A Dalek shepherds Victoria onto a minstrel's gallery, forcing her to announce her own name out loud. Jamie and Kemel watch from the shadows of the banqueting hall below, wondering how they can rescue her safely.

These sequences showcased the Music Room at Grim's Dyke, with its floor-to-ceiling Cornish alabaster fireplace and minstrel's gallery – which was often used by the house's one-time owner Sir William Schwenk Gilbert for the performance of operettas written with his musical partner, Sir Arthur Seymour Sullivan.

In Maxtible's trophy room, Terrall reacts furiously when Mollie claims to have heard Victoria's voice echoing around the building. Meanwhile, Maxtible attempts to extract the secret knowledge he seeks as his reward for acting as the Daleks' agent, but backs down in the face of Dalek aggression. When Ruth enters his laboratory to tell him about Terrall's mood swings, the increasingly maniacal Maxtible reveals what it is he craves: the secret of alchemy, the transmutation of base metal into gold.

A pseudo-scientific tradition of obscure origins, the search for the secret of alchemy is known to date back to ancient Greece, possibly further; the idea of a substance capable of forcing the transmutation of base metals, is thought to have originated in Alexandria. Writings on the subject became prevalent in Arabic lore before reaching Europe in the Middle Ages. Alchemy figures as a device in Edgar Allan Poe's Von Kempelen and His Discovery (1849) – a tale concerning a Germanic scientist, "stout, with large, fat blue eyes, sandy hair and whiskers," who stumbles upon the secret, only to cause a collapse in the value of gold ... and a 200% rise in the price of lead!



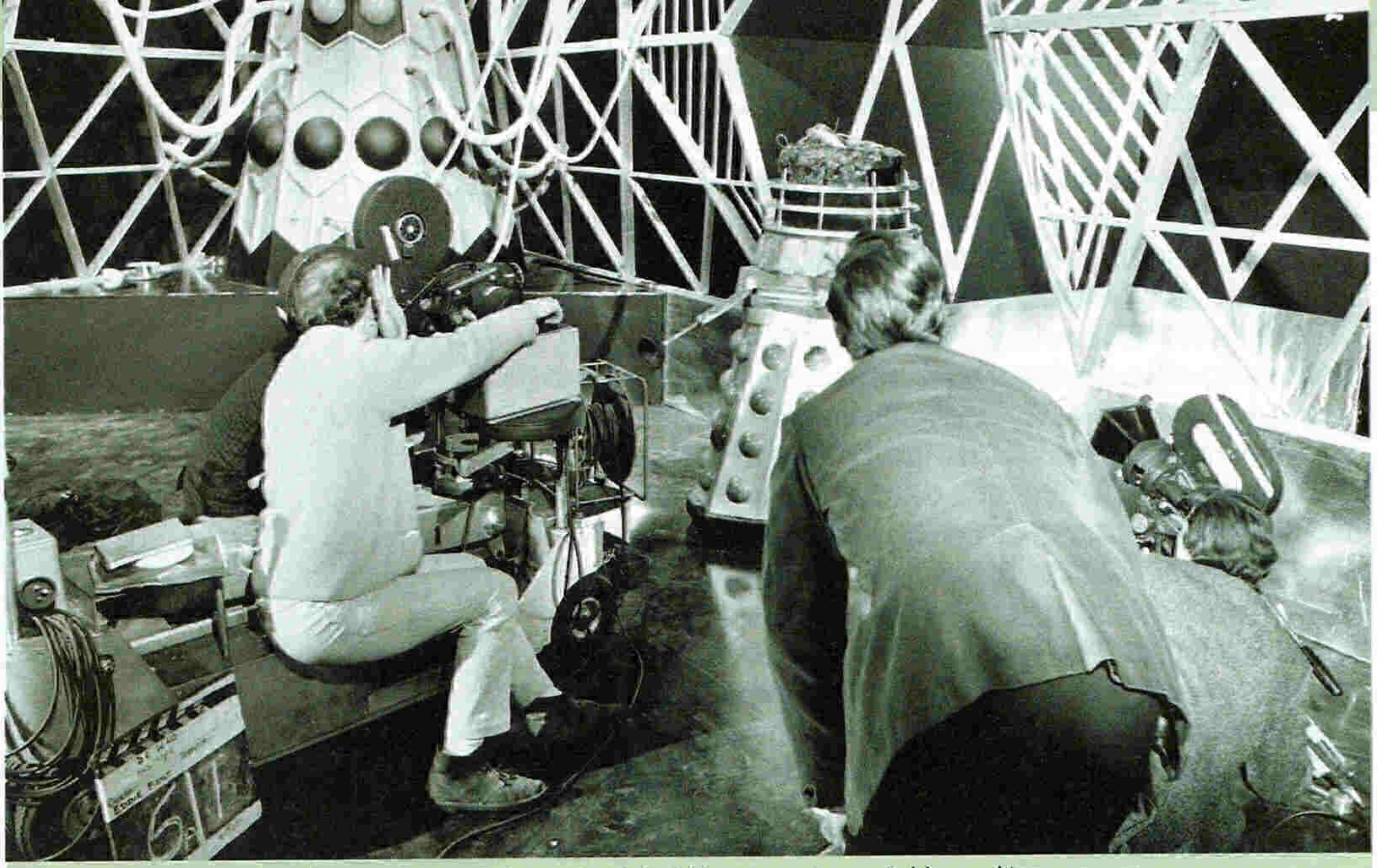
Two magnificent daleks, a B.B.C. camera crew, and several actors and actresses invaded the grounds of Grimsdyke Rehabilitation Centre at Old Redding in Harrow Weald on Thursday.

The first sequence was shot in a large field near the house. At least 90 minutes were spent on filming a very short sequence showing actor Griffiths Davies sitting on a fence sending messages over a walkie talkie set.

The director of the series, entitled "Dr. Who and the Evil of the Daleks," explained that the sequence was supposed to be taking place at Gatwick Airport but Harrow Weald was far more convenient and the filming was therefore done there instead.

During the afternoon more shots were taken inside the house. The episode will be televised at the end of May. Filming also took place during the day on Monday and in the evening on Tuesday.

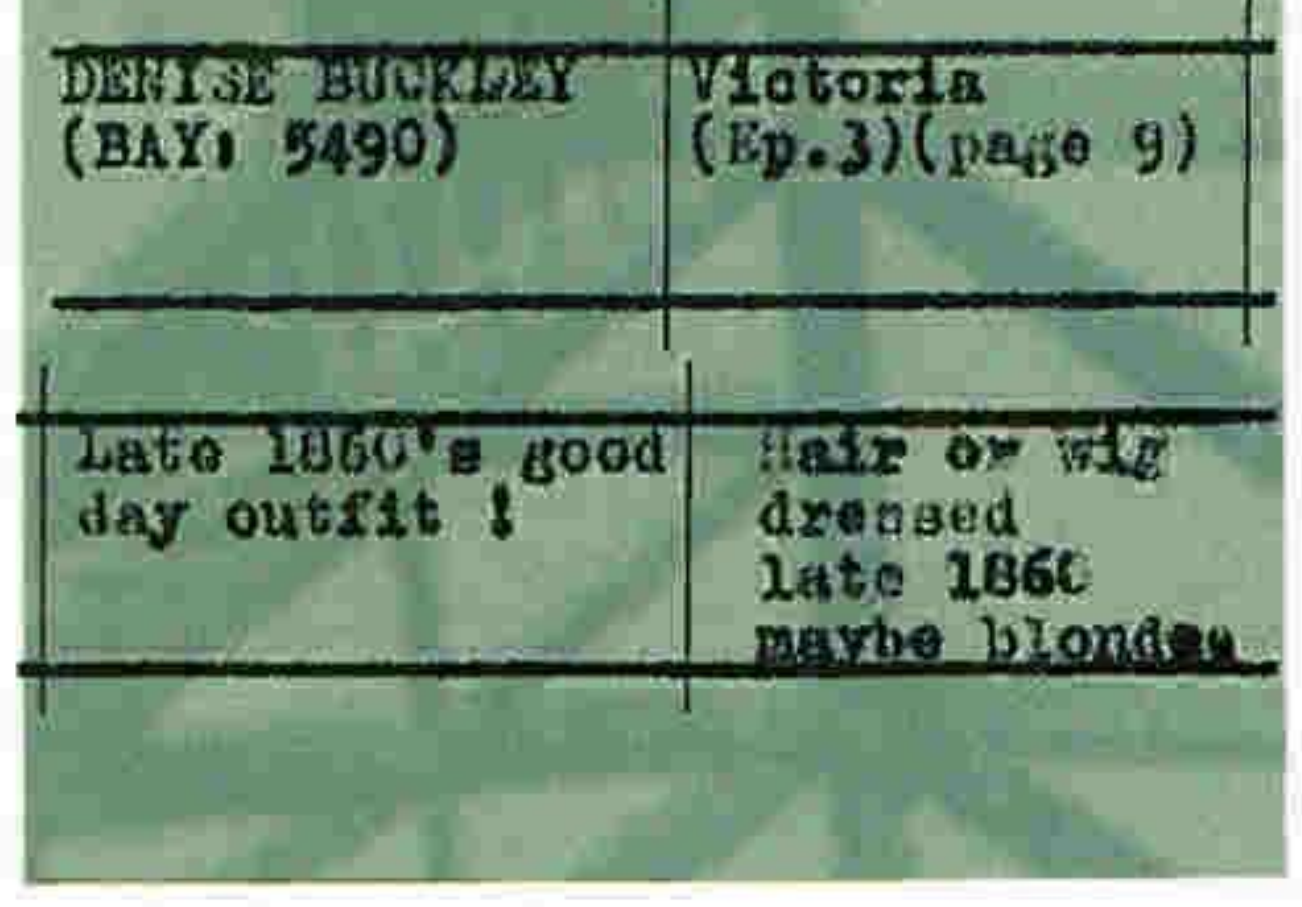
A local newspaper covers the Grim's Dyke filming.



Two camera teams cover the action as a Dalek mutants bubbles away in a suitably revolting manner.

Radio Times
BBC
tv
Sound
The Wednesday Play
ALICE

'Denise Buckley was originally to have played Victoria. Why a last-minute change took place remains a mystery...'



DENISE BUCKLEY (BAY: 5490)	Victoria (Ep.3)(page 9)
Late 1860's good day outfit !	Hair or wig dressed late 1860 maybe blondes

When the Daleks next display Victoria, Jamie and Kemel swing into action – catapulting a sentry Dalek in the hall into a blazing fireplace, then using rope to climb up to the gallery. There they find themselves trapped between a Dalek in the doorway ahead, and another below ...

EPISODE 5

Lassooing the Dalek in the doorway with their rope, Jamie and Kemel contrive to hurl it to the ground below.

The Dalek falling through the balcony was a model shot, filmed at Ealing on Thursday 27 March 1967.

As the Dalek sounds its alarm, Jamie and Kemel hurry into the lumber room beyond, where they meet Victoria and proceed to build a barricade. In Maxtible's trophy room, the Doctor and Terrall study a collection of militaria.

"This is Circassian, surely," remarks the Doctor, regarding a blade on display. Circassia is the name given to a region of south-east European Russia, approximately bounded by the Black Sea, the Kuban River and the Caucasus. In the 17th century, the 'Cherkesses' who inhabit the region fell under the rule of the Ottoman Empire – and in the early 1860s, following the Russian conquest of the area, some 400,000 Cherkesses fled to Turkey. Could it be that Kemel was among them? And if these are all Waterfield's possessions, then perhaps Kemel, war veteran Terrall, Waterfield and the blade are all linked by some common experience in the Crimea, just across the Sea of Azov from Circassia?

Troughton pronounces 'Circassian' as 'keer-kass-yan', when it should be 'sur-kas(h)-yan'.

Noting that neither he nor Waterfield have once seen Terrall eat or drink, the Doctor observes that the rapier Terrall is idling with possesses something like a magnetic charge so long as he is in contact with it.

"You seem to be a devotee of Edgar Allan Poe" is Terrall's response to the Doctor's observation regarding his disregard for sustenance. Perhaps this acknowledges another of Whitaker's debts to Poe's inspiration? *The Facts in the Case of M Valdemar* (1849) concerns a 'sleep-waker' kept in a half-alive state for seven months past the point of death ...

When Maxtible fetches the Doctor back, Terrall attempts to pour some wine for himself, but the Dalek voice echoing round his head prevents him. Meanwhile, Victoria is telling Jamie that she has no recall of how she came to be captured by the Daleks.

It's been suggested that various of *The Evil of the Daleks*' narrative elements (specifically Victoria and the 'cabinet of mirrors') allude to Lewis Carroll's 'Alice' stories, *Alice's Adventures in Wonderland* (1865) and *Through the Looking-Glass, and What Alice Found There* (1871). In truth, there's little hard evidence for this, regardless of the fact that the period is exactly right. Certainly, Deborah Watling was cast as Victoria after making what *The Daily Mail* referred to as "a sturdy and precocious nymphet" of the eponymous heroine in writer Dennis Potter's *Alice*, a revisionist BBC1 *Wednesday Play* (tx 13 October 1965) for which Watling featured, in character, on the cover of *Radio Times* [see above right]. According to Watling: "Innes Lloyd saw me as that and thought, 'Yes, that could be Victoria.'" (It may also be significant that John Bailey, *Evil*'s Waterfield, played the Mad Hatter in Potter's *Alice*.) Watling was auditioned alongside Jo Rowbottom, who was offered the part of Mollie instead. Perhaps coincidentally, Watling had read the part of Polly for Lloyd the previous year; and Patrick Troughton's son, Michael, recalls that his and Watling's families had known each other socially as far back as the 1950s.

In fact, Watling was a late replacement for the actress originally cast as Victoria – Denise Buckley, who, despite winning out over at least seven others auditioned (including later *UFO* star Gabrielle Drake), and being signed up to appear in six episodes of *Evil*, was paid off for reasons unknown just one week prior to location shooting. In 1966, Buckley had filmed her role as a saucy Maid, aka Number 54, in an episode of *The Prisoner*, *Dance of the Dead* (tx 26 November 1967) – a part which required her to appear in three elaborate period outfits, including Elizabeth I and Marie Antoinette, and which she'd been given after reportedly mailing 483 photographs of herself to various producers and casting directors. Oddly enough, Buckley had also featured in a recent Dennis Potter *Wednesday Play*, *Where the Buffalo Roam* (tx 2 November 1966); and it seems downright bizarre to note that she would next appear for the BBC in the prestigious four-part World War II drama entitled ... *The White Rabbit* (tx 16 September-4 October 1967).

The only point at which Victoria's story even remotely coincides with Alice's comes where Victoria tells Jamie she cannot recall being kidnapped by the Daleks: "I was reading in the sitting room, but I couldn't concentrate, because I was so worried about Papa. I think I fell asleep over my book ..." This is not dissimilar to how Alice originally enters Wonderland, drifting off to sleep as she lies beside a riverbank, an open book at hand. It may also be significant that in the very next scene, Mollie is persuaded that the noises she has heard have been "nothing but a dream" – exactly the resolution of *Alice's Adventures in Wonderland*.

Marc Platt's *Doctor Who: The Missing Adventures* novel *Downtime* (Virgin Publishing Ltd, 1996) suggests that the young Victoria had posed for photographs taken by the Reverend Charles Dodgson – the man who took Lewis Carroll for his pen-name – in 1859. These would appear to match the pictures Dodgson is known to have taken of seven-year-old Alice Liddell, his inspiration, in that same year, implying that Victoria exactly mirrors Liddell in the *Doctor Who* universe ... and so Victoria could have been no more than 15 years old in 1866.

Jamie speculates that someone inside the house must have found some way of placing Victoria under their control ... Meanwhile, Maxtible mesmerises Mollie with a sparkling jewel, persuading her that the voice she heard was nothing but a dream.

"I'd no idea that mesmerism was one of your accomplishments," comments Terrall. Maxtible is actually practicing hypnosis, a term coined by Dr James Braid in 1843 to describe the induction of a sleep-like trance, distinct from the pseudo-scientific techniques of Franz Anton Mesmer (1734-1815). The term 'mesmerism' remained a common synonym for hypnosis throughout the nineteenth century – and the practice fascinated Edgar Allan Poe, who drew upon these ideas in *A Tale of the Ragged Mountains* (1844), *The Facts in the Case of M Valdemar* (1849) and *Mesmeric Revelation* (1850).

Maxtible orders Terrall to fetch Victoria from the south wing, showing him a secret passage leading from the trophy room. In the laboratory, the Doctor shows Waterfield how he has imprinted the human virtues distilled from Jamie's experiences into three capsules, each to be implanted into a dormant Dalek. Waterfield begs the Doctor to stop the experiment: adding what is best in human nature to the Daleks will turn them into unbeatable super-beings.

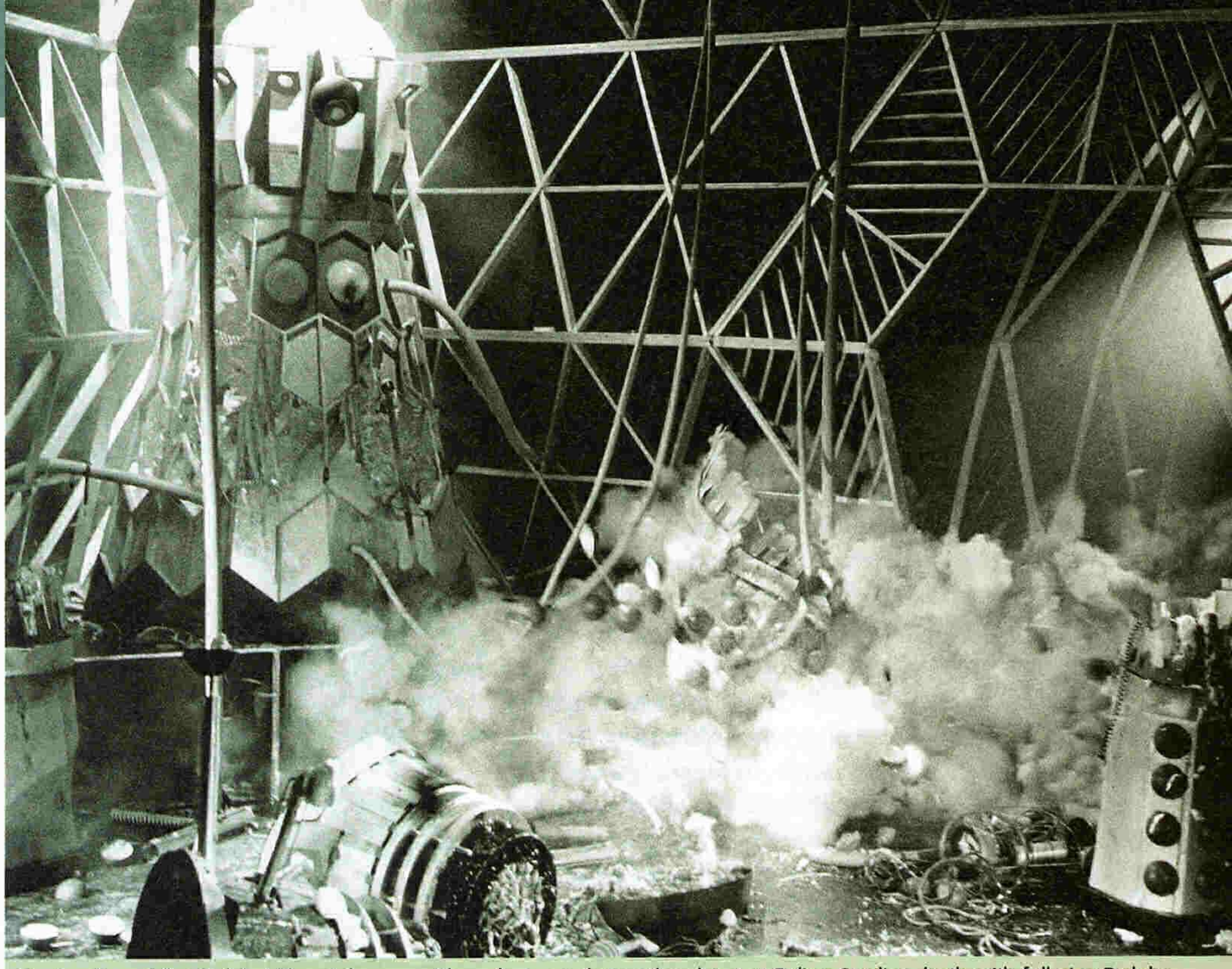
Waterfield asks the Doctor if, by carrying out the Daleks' wishes, they will "sacrifice a whole world – a history, past, present and future? Destroy an entire race?" The Doctor's carefully-phrased reply – "I don't think you quite realise what you're saying. But yes, it may come to that. It may very well come to that" – is a clear indication that he has already foreseen the manner of the Daleks' annihilation, and that genocide is now his objective. And they say McCoy was the 'dark Doctor'!

Daleks attempt to break into the lumber room. Inside, a section of wall behind Victoria opens up to disclose Terrall, who drags her into the

secret passage beyond. Fleeing the Daleks, Jamie and Kemel rush into the passage, splitting up when they meet a junction. Victoria, meanwhile, has broken free of Terrall – who, sword in hand, awaits Jamie at the exit into the trophy room. Ruth and Mollie watch, appalled, as Terrall duels with Jamie – but Terrall unexpectedly collapses. The Doctor arrives, removing a Dalek control device from the back of Terrall's neck. As Terrall comes to, the Doctor orders him to leave the house with Ruth and Mollie, promising him that he and Jamie will take care of Victoria. Kemel finds Victoria unconscious on the floor of the lab. A Dalek emerges from the cabinet and forces him to carry Victoria inside.

No explanation is given (not even in the camera script) regarding how either Kemel or Victoria managed to exit the secret passage in the south wing; nor how Victoria has come to be rendered so deeply unconscious. (Why should she swoon, after having successfully escaped both the Daleks and Terrall?)

It is now morning. Entering the lab, Jamie accuses the Doctor of callousness in pursuit of his "little game". Demanding to know whose side the Doctor is on, Jamie is shocked to hear him refer to the three Daleks which emerge from the packing-cases before them as "friends". Maxtible reveals that these are the three Daleks which have been implanted with the Human Factor extracted from Jamie. The Daleks jostle the Doctor – but his alarm gives way to delight when he realises that they are playing a game ...



Destruction of the Daleks! The civil war on Skaro hots up during the shoot at Ealing Studios, both with full-size Daleks ...

EPISODE 6

While the Daleks play at trains, the Doctor explains that they are mentally children, but will 'grow up' in hours. Labelling them 'Alpha', Beta' and 'Omega', he introduces himself and Jamie as friends – but is put out when they announce that they have been recalled to the Daleks' planet, Skaro. While the Doctor and Jamie go in search of Victoria, Maxtible examines a Dalek device on the floor – but is warned away by a Dalek, who sends him to bring back the Doctor and Jamie. Waterfield, however, has overheard mention of Maxtible's secret dealings with the Daleks, and tries to throttle him. Maxtible knocks Waterfield out, and means to finish him off – but the Dalek reappears to activate its device, a bomb to destroy the surrounding area. With only two minutes remaining, Maxtible follows the Dalek into the cabinet. Jamie and the Doctor return – but, unable to disarm the bomb, and having found a clue to suggest that Victoria and Kemel have been transported to Skaro, they use the time machine in the alcove to remove themselves and Waterfield from the house. Moments later, the device explodes ...

'The BBC Visual Effects department rarely worked on early 1960s Doctor Who'

Victoria awakes in a strange cell with Kemel. Guided in by a Dalek, Maxtible is only able to explain that they have been brought to the Daleks' planet before he is summoned away.

Here, Marius Goring adds an 's' to the name of the Dalek planet, making "Skaros".

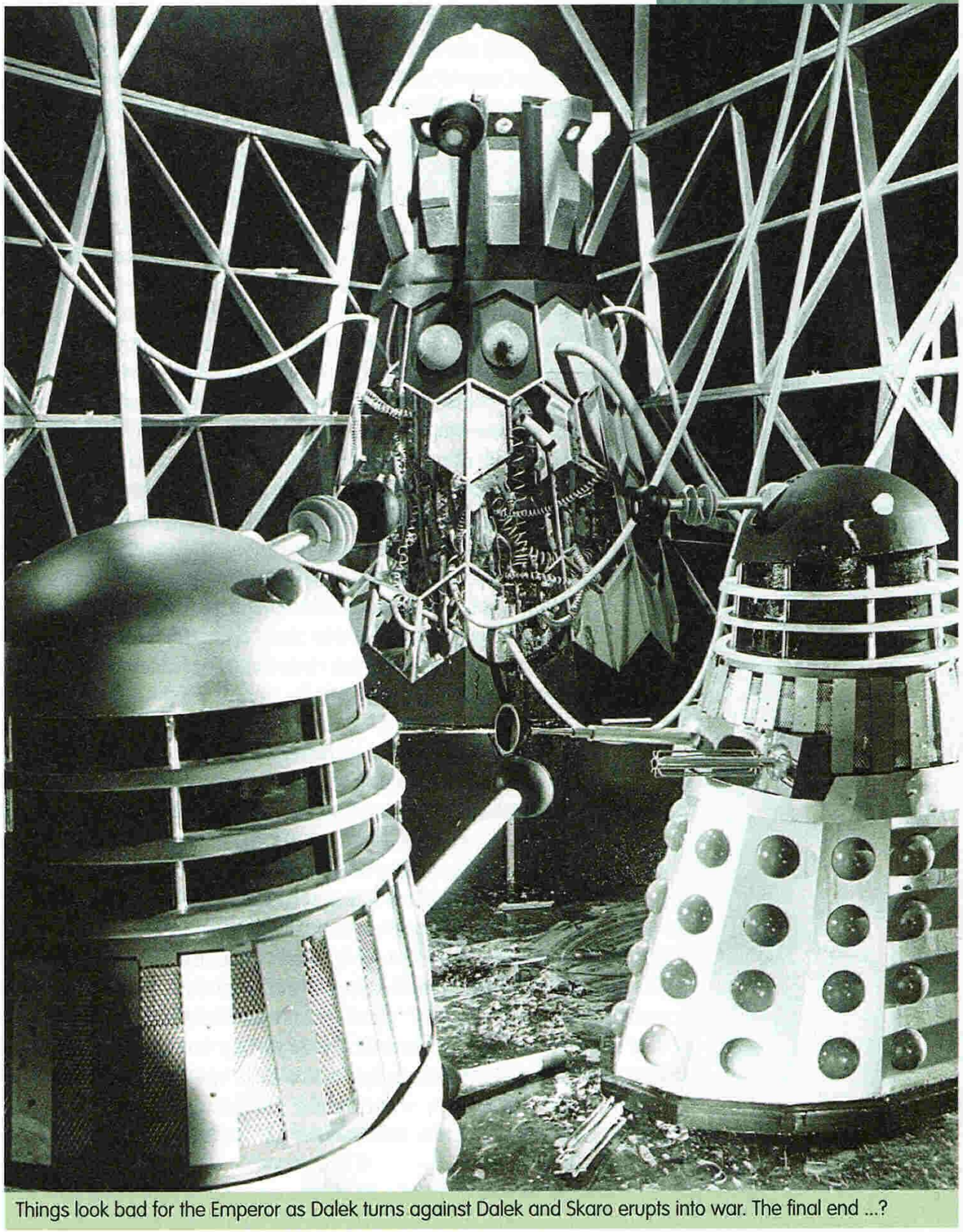
"I know why I am here – but why you are here?" Maxtible asks Victoria. It's a very good question! Victoria is of no practical use to the Daleks once Jamie's trials are ended – and since Maxtible has twice attempted to murder Waterfield, it can no longer be necessary to preserve her life to ensure her father's compliance. So why bring her to Skaro? The Daleks had expected Maxtible to be accompanied by both the Doctor and Jamie, so surely they would have sought to use the survival of the otherwise-worthless Scot as a lever over the Doctor, rather than the life of a girl he so far hasn't met? True, later in this episode Victoria's screams are used to attract the Doctor, Jamie and Waterfield's attention, but at that point they are unidentified intruders in the city (and that certainly doesn't explain why they would want to keep the mute Kemel alive). The only plausible explanation is that, like Maxtible, Victoria and Kemel have been earmarked as experimental recipients of the 'Dalek Factor' introduced later – these three human subjects matching the three Daleks tested by the Doctor.

The Doctor, Jamie and Waterfield have arrived at a point overlooking the Dalek city. The Doctor uncovers the entrance to a tunnel into the city ...

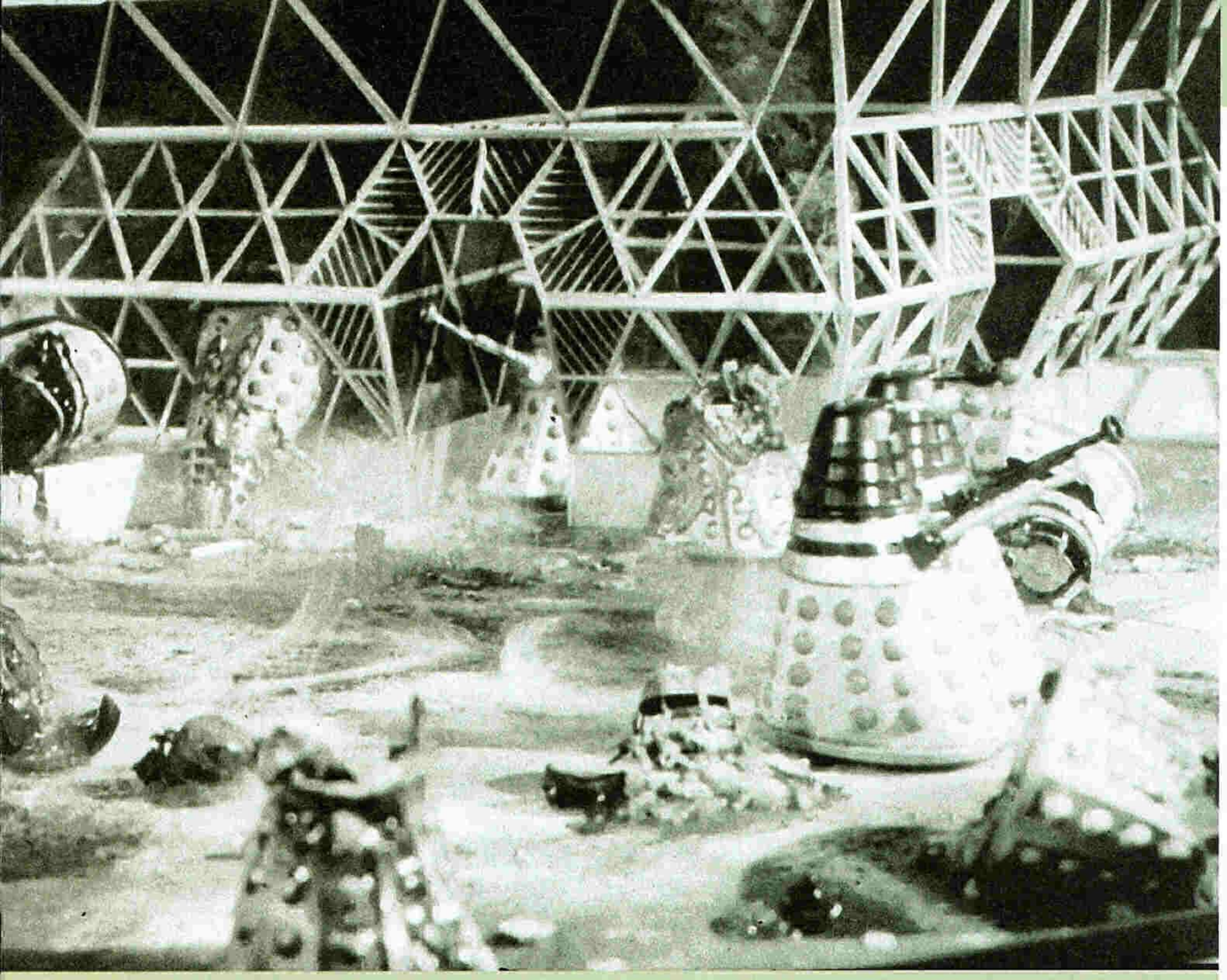
The Doctor knows exactly where to find the tunnel entrance, leading Jamie to ask: "How long have you known that's there?" Might this suggest that Whitaker is making a conscious effort to duplicate the topology of the original Dalek city, as seen in the first Dalek serial (1963-64)? As the series' first story editor, Whitaker would surely have recalled the hazardous journey undertaken by Ian, Barbara and a group of Thals in the last three episodes – through mountainside tunnels and across a terrifying chasm. Which is exactly what the Doctor, Jamie and Waterfield will walk the edge of next ...

Model shots showing the balsa-built Dalek city, first shrouded in dry ice and then aflame (in Episode 7), plus a 6 1/2" high Louis Marx toy Dalek patrolling the bottom of the chasm, were captured at Ealing on Wednesday 26 April 1967.

Interrogating Maxtible, a black-domed senior Dalek is enraged to learn he did not bring the Doctor from Earth.



Things look bad for the Emperor as Dalek turns against Dalek and Skaro erupts into war. The final end ...?



... and some children's toys pressed into action on the model stage. Did nobody notice they're the wrong shape?

It is interesting to note that the Dalek who 'holds' Maxtible as he is interrogated by the Black Dalek is the first of the creatures ever seen with a 'pupil' in the centre of its eye. It is likely that this Dalek was used as a reference when the creatures were refurbished for their next appearance in *Day of the Daleks* (1972), as from that story on, every Dalek has this 'pupil'.

Suddenly, an alarm sounds, indicating humans in the city. A Black Dalek stops Omega, demanding to know what the marking on its dome represents. Victoria and Kemel join Maxtible in a detention chamber – soon, Victoria's scream is heard by the Doctor, Jamie and Waterfield as they make their way along a treacherous ledge. They are confronted by a Dalek who claims to be Omega; not seeing his own mark, the Doctor pushes this imposter into the chasm below. The Daleks have forced Maxtible and Victoria to cry out in order to attract the intruders' attention. Moving through the city, the Doctor, Jamie and Waterfield arrive at a huge, darkened chamber – which lights up to reveal the towering form of the Daleks' Emperor.

An array of lights were built into the headpiece of the 15' high Emperor Dalek, whose head and eyestalk were manipulated by an internal operator. Voiced by Peter Hawkins, its dialogue was recorded on Monday 22 May to be played into the Lime Grove studio sessions of 17 June (Episode 6) and 24 June (Episode 7).

According to John Peel's novelisation, the Emperor dates back to the dawn of the Dalek species – being an enhanced version of the very same Dalek which exterminates the Daleks' creator, Davros, in *Genesis of the Daleks* (1975).

Triumphantly, the Doctor asserts that his three humanised Daleks will begin a rebellion, bringing about the end of the Daleks – but the Emperor responds by telling him that he has distilled the Human Factor only to help the Daleks identify the 'Dalek Factor'. Unveiling the Doctor's TARDIS, the Emperor informs the Doctor that he will use it to take the Dalek Factor – the urge to obey, to fight, to exterminate – and "spread it through the entire history of Earth!"

EPISODE 7

"You can't make me do it!" protests the Doctor as he is led away to the detention chamber. Time passes ...

We are not privy to the Doctor's first meeting with Victoria, which takes place in the interlude between his being removed from the Emperor's Control Room and the start of the detention chamber scene.

Maxtible refuses to help his fellow prisoners, maintaining that the Daleks will give him the secret of alchemy in exchange for his co-operation.

> 'The idea of a Dalek civil war was first used by Whitaker in the TV21 comic strip The Daleks'

The Doctor is more than correct in his assertion that the transmutation of elements would still be considered "scientifically possible" in the twentieth century – it can now be done! Artificial transmutation of certain elements (not iron into gold, sadly) occurs in a particle acceleration device such as a cyclotron, which changes the number of protons in the atomic nucleus. (Needless to say, the reality is entirely different to the Daleks' 'filtration' method.)

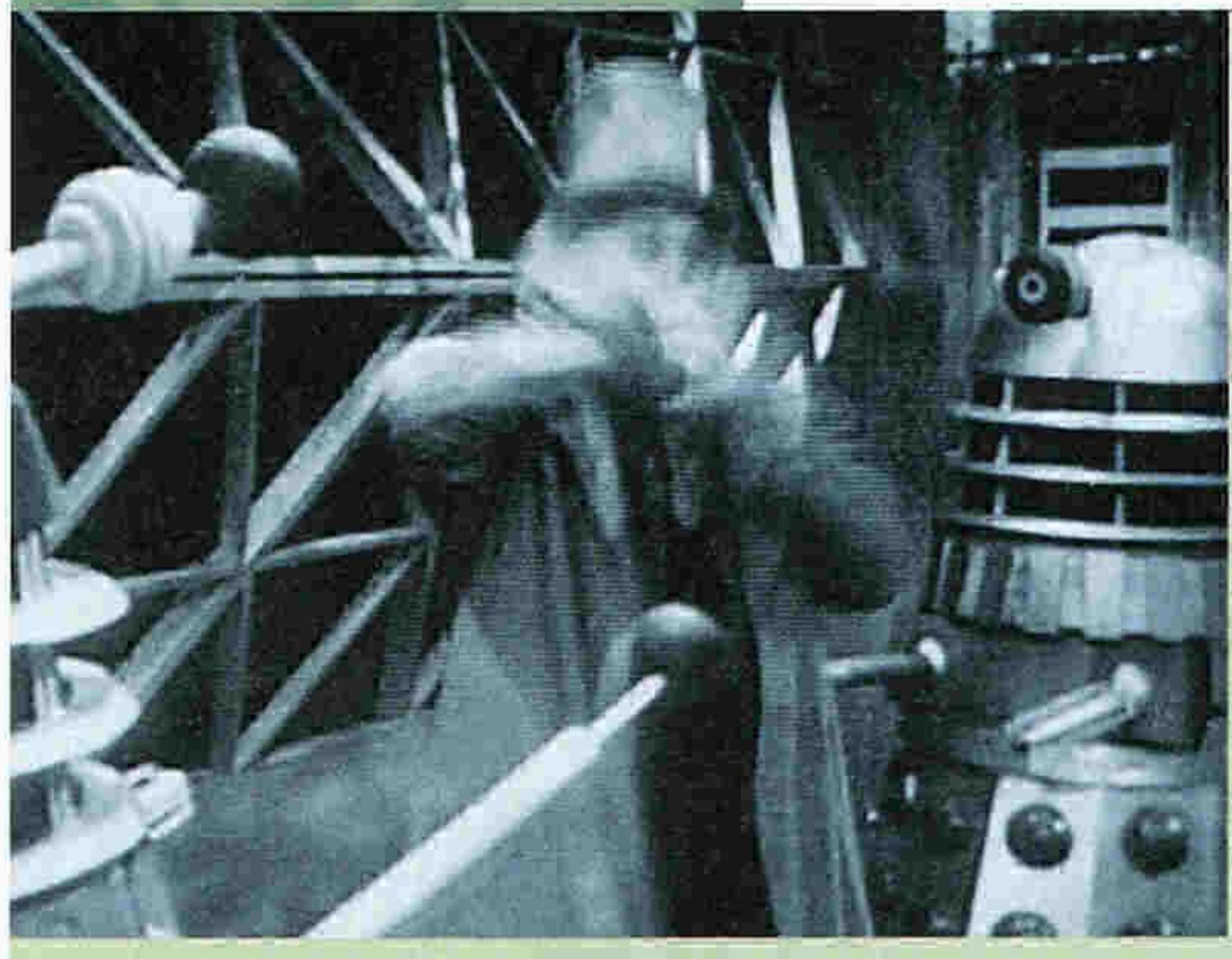
The Doctor tells Victoria that, even if they were to be set free by the Daleks, they could not return to the 'Dalekised' Earth: "I suppose I might try to take you all to another universe," he continues. "I might even try and take you to my own planet." This suggests that the Doctor is able to return to his home if he chooses – contradicting the impression he gives in *100,000 BC* (1963), but fitting in with the back-story of his origins given two years later in *The War Games* (1969).

In the Dalek weapons room, an experiment involving liquid metals is concluded – but one Dalek disobeys an instruction to discontinue working, asking: "Why?" "Who spoke? Who questioned a Dalek command?" demands a Black Dalek.

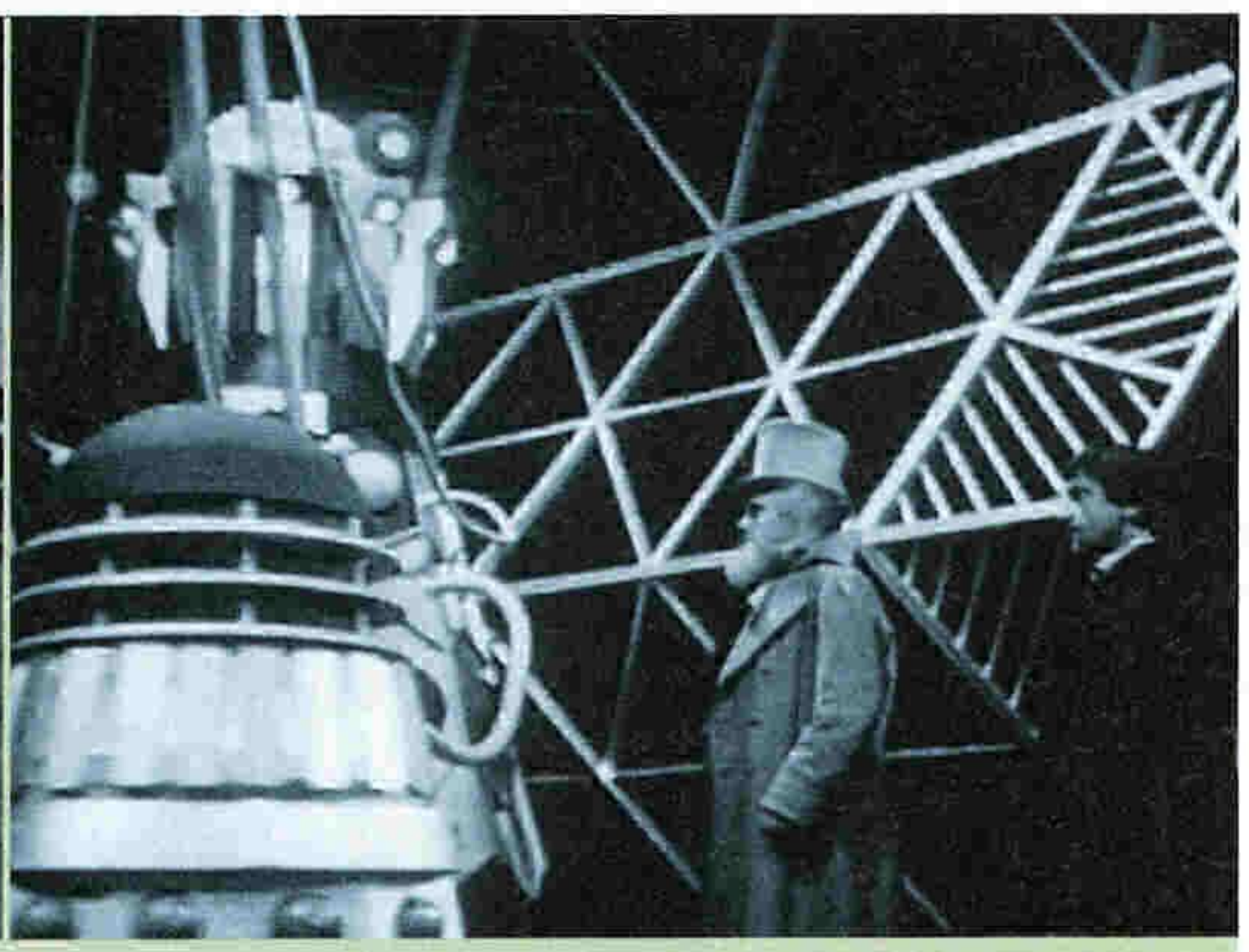
Whitaker here draws upon a sequence he had written the previous year for the ongoing *TV Century 21* back page comic strip *The Daleks*. In the four-part storyline sometimes referred to as *Shadow of Humanity* (issues 86-89, September '2066'), the Daleks' Golden Emperor – recognisable by his huge, spherical headpiece – is asked "Why do we obey?" by a rogue Dalek that "by some accident has humanoid qualities in its brain." The Emperor muses on the problem ("That one word – 'why'. It could mean the destruction of the Dalek race!"), then orders this diseased, beauty-loving Dalek, which infects others with its beliefs, to be hunted down: "This rebel must be found – or soon Dalek will be set against Dalek and our race will be destroyed!" So a humanised Dalek threatens to bring about a civil war on Skaro ...

Maxtible is summoned to the arched detention chamber entrance, where he is shown a machine which processes iron and transmutes it into a metal with the atomic weight and specific gravity of gold.

Although the atomic weight and specific gravity (a measure of the density of a mineral) for iron (Fe) are more-or-less accurately given as 55.84 and 7.84 respectively, the figures for gold (Au) are entirely wrong – given as 19.2 and 69.5, where they should read 196.967 and 19.3. Interestingly, although the Doctor confirms to Jamie that the numbers for iron are correct, he passes no comment on the readings for gold – and it is only Maxtible who seizes upon these figures as proof that the Daleks possess the secret of alchemy. Could it be that the Daleks are playing a cruel trick on Maxtible? (A cut was made to the end of an earlier scene, in which a Black Dalek supervises a trial run of the machine. It would have given the altogether more satisfactory readings of 197.2 and 19.29 for the transmuted metal.)



The first Dalek with a 'pupil'. Um, why? It looks rubbish!



Maxtible and the Doctor meet the Emperor Dalek.

Exultant, Maxtible disregards the Doctor's warning not to pass through the archway – which lights up as Maxtible is instilled with the Dalek Factor, becoming a subservient drone.

The camera script details a lost sequence continuing on from here. As the Black Dalek moves away from the archway, another Dalek glides towards the detention chamber. It identifies itself to the Doctor as Alpha – but it is unable to talk further, the Black Dalek ordering it to continue its work elsewhere. Jamie asks the Doctor if this was the real Alpha, but he cannot be sure; if not, perhaps this was a trap designed to trick the Doctor into walking through the 'Dalekising' archway.

The Emperor authorises a search for the Dalek that asked "Why?" While the prisoners sleep, Maxtible entices the Doctor through the archway with an image of the TARDIS, now removed to a point above the city. Jamie wakes to see the Doctor apparently instilled with the

Dalek Factor. In the Dalek weapons room nearby, Maxtible shows the Doctor a machine that will turn the Factor into a vapour to be sprayed into Earth's atmosphere. Maxtible walks away ...

Deleted here was a cut back to the detention chamber, where Victoria attempts to console Jamie, telling him not to give up despite the Doctor's conversion. He touches her hand to reassure her – but then looks away, all hope gone. Kemel offers Victoria the last of their water. She offers it to Jamie, but he shakes it away.

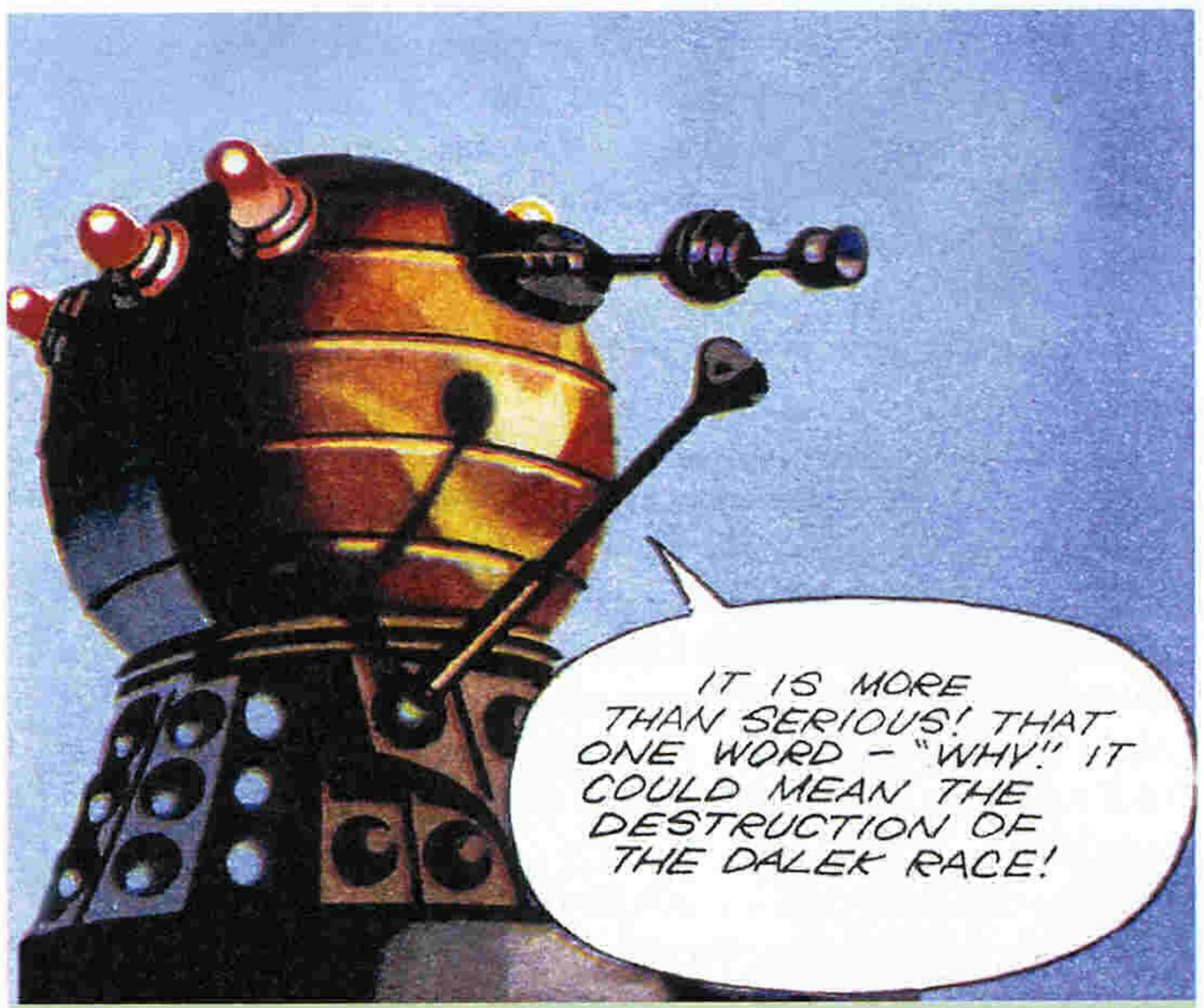
The Doctor hurries back to the archway, exchanging a capsule in its control panel for a similar one from his pocket. He whispers to Jamie, telling him to bring all the humans through – then departs for an audience with the Emperor, whose search for the questioning Dalek has been unsuccessful. Pretending to be 'Dalekised', the Doctor tells the Emperor if he orders all Daleks to pass through the archway, any Daleks to have been 'humanised' will be cured. The Emperor concurs – and Daleks begin to file through the archway. Beside the detention chamber, the Doctor assures his friends that they will come to no harm if they pass through: not being human, the archway did not affect him, and now he has swapped over the Dalek and Human Factor capsules. A Black Dalek confronts newly-humanised 'dizzy' Daleks, including Alpha, and a firefight ensues. The Doctor prompts a group of rebel Daleks, including Beta and Omega, to go to the Emperor and ask why they must obey without question. When a Black Dalek tries to hold them off, the Doctor urges the rebel Daleks to defend themselves. By now, a full-scale civil war is breaking out; the Emperor orders the Black Daleks to exterminate the rebels. In the confusion, Waterfield takes the full force of a Black Dalek blast meant for the Doctor; as he dies, the Doctor promises to look after Victoria. Rebel Daleks break into the Emperor's Control Room ...

The civil war sequences were something of a *tour de force* for the BBC Visual Effects Department, which – perhaps surprisingly – had rarely contributed to *Doctor Who* in the first four years of its life. Two versions of the Emperor's Control Room were constructed at Ealing – one actual size, one scaled-down and filled with (exploding) Louis Marx toy Daleks. To ensure appropriately dramatic coverage, most of the battle scenes were filmed at Ealing over Tuesday 16 and Wednesday 17 May 1967, directed by production assistant Timothy Combe (later a Pertwee-era director proper) on Martinus' behalf. Two 35mm cameras filmed the Emperor and a pyrotechnically-rigged stand-in, plus five working Daleks and several balsa-and-polystyrene dummies, some containing pulsating innards.

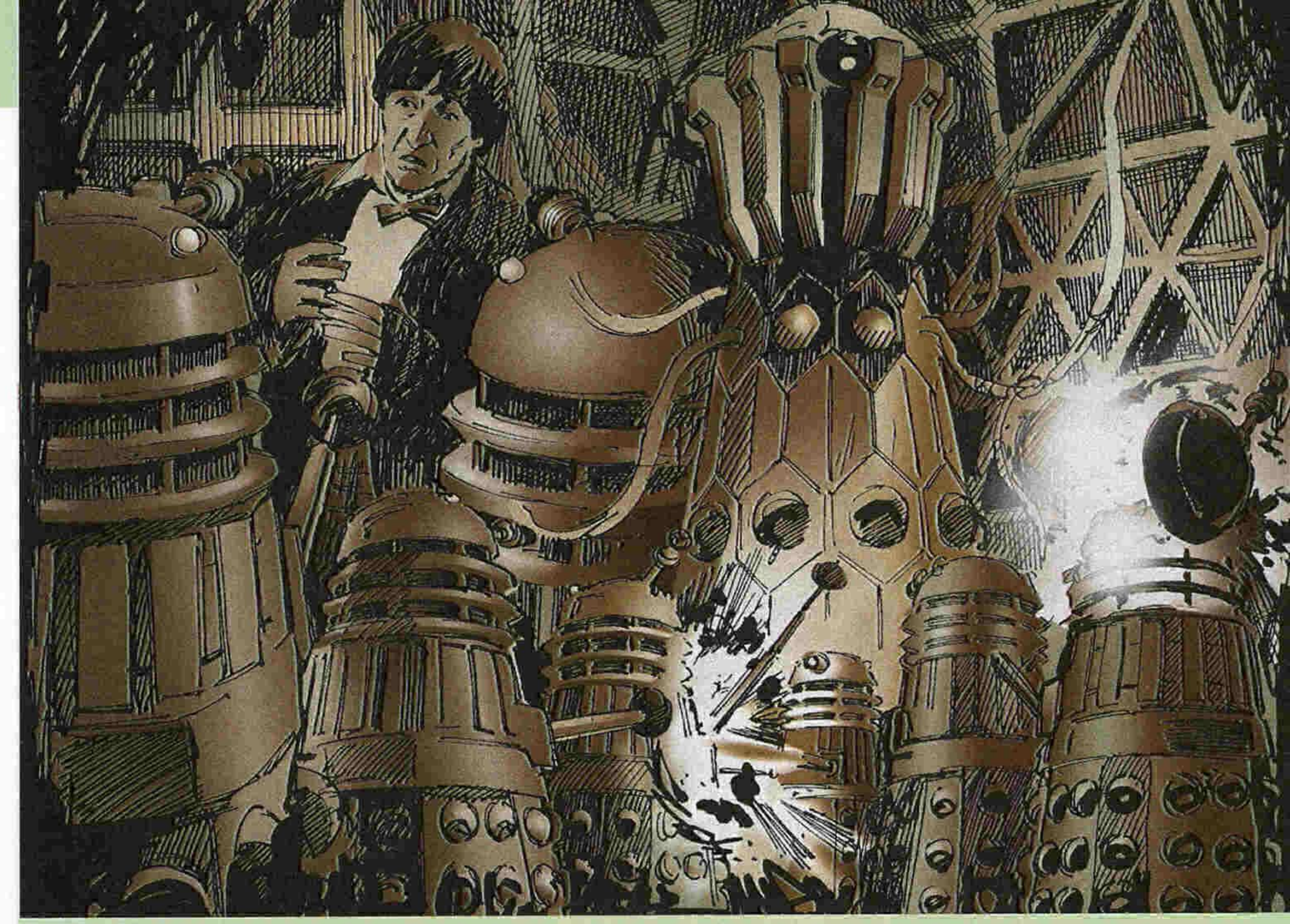
8mm home movie footage taken by set designer Tony Cornell, detailing these and some other Ealing sequences, would be used to construct montages of civil war clips which featured as 'extras' on the BBC Worldwide DVD releases of *The Tomb of the Cybermen* (2002) and *The Seeds of Death* (2003). It should be noted, however, that only three seconds' worth of televised footage – showing two (toy) Daleks in the battle-scarred Control Room – has survived to take its place alongside a 16mm telerecording of Episode 2, originally made for overseas sale, which was returned to the BBC by a film collector in May 1987. These, plus off-air audio recordings (made available on CD in 2003) and a full set of off-screen 'telesnaps', are all that remains of *The Evil of the Daleks*.

Jamie, Victoria and Kemel are waiting on the ledge above the chasm, where they encounter the Dalekised Maxtible – who succeeds in pushing Kemel to his death.

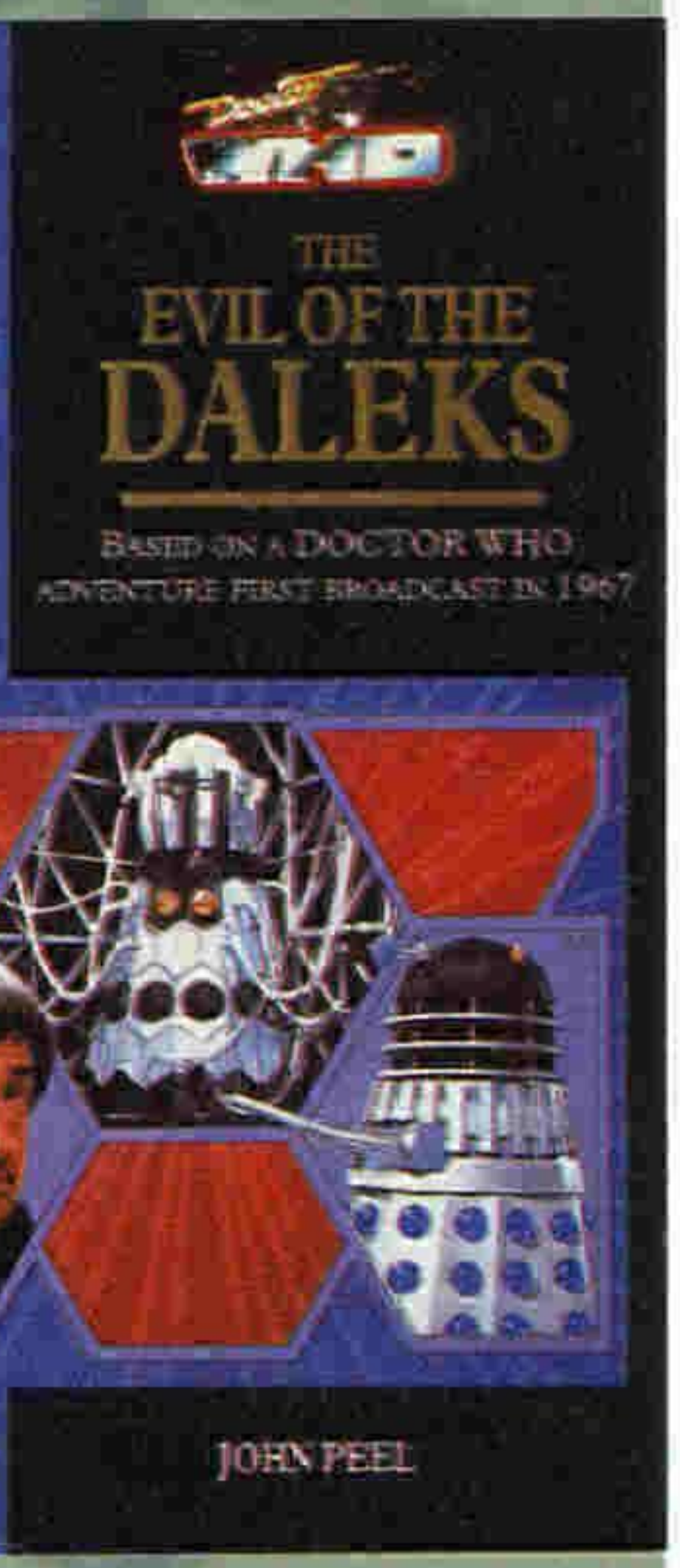
Kemel cries out as he falls to his doom – the only sound he makes throughout the adventure.


IT IS MORE THAN SERIOUS! THAT ONE WORD – "WHY!" IT COULD MEAN THE DESTRUCTION OF THE DALEK RACE!

TV21's Golden Emperor fears a Dalek civil war in a 1966 instalment of **The Daleks**.

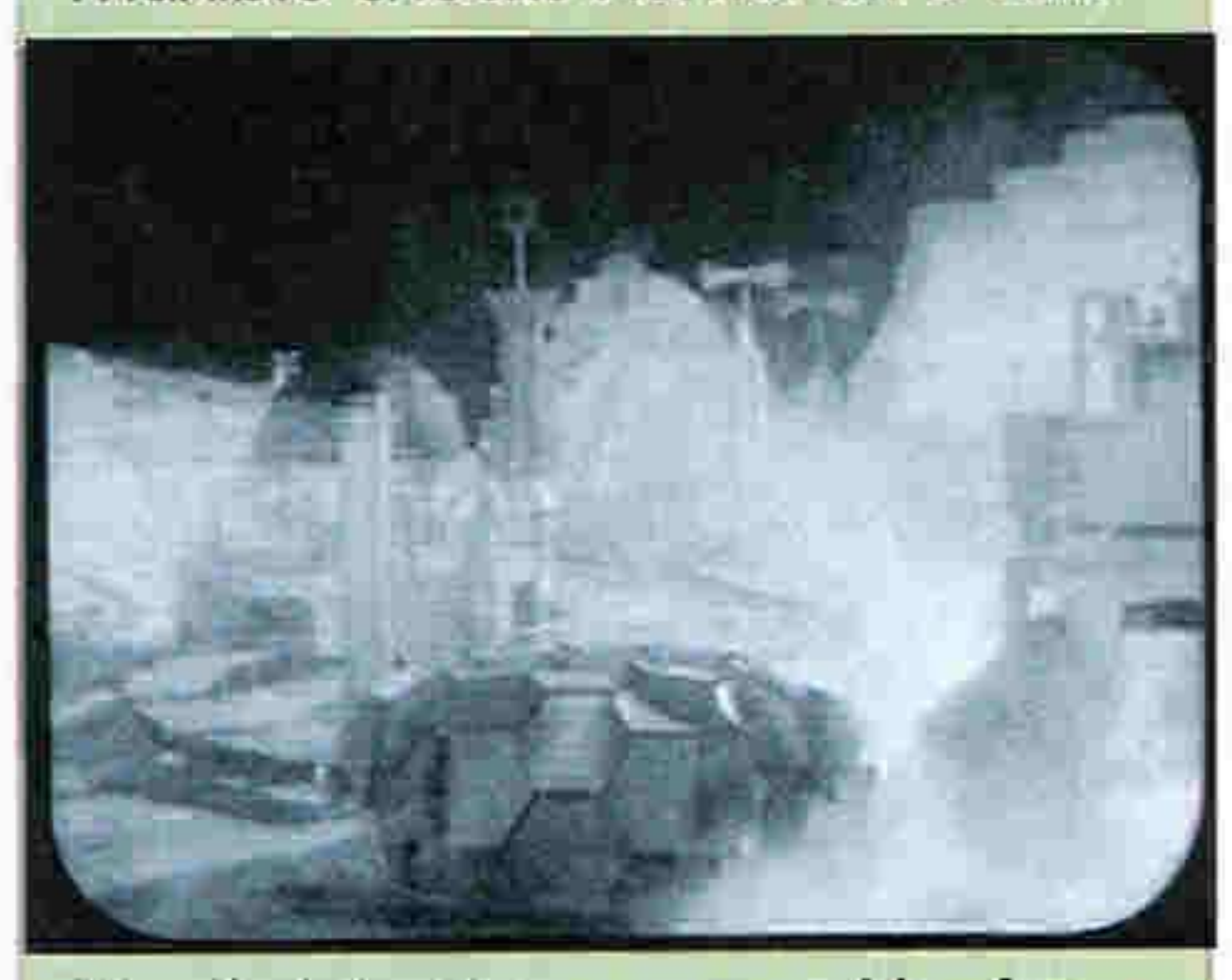


A flashback to **The Evil of the Daleks** from **DWM** strip **Children of the Revolution**. Artwork by Lee Sullivan



> 'Legend has it that Sydney Newman instructed that the Daleks should not be definitively destroyed...'

Maxible chucks Kemel off a cliff!



The Dalek city consumed by fire ...

Besieged by rebels, the Emperor orders all loyal Daleks to return to Control. Maxtible passes the Doctor as he heads back to the heart of the now-blazing city.

Some sources have claimed that Maxtible is seen to be killed, but the camera script indicates that we last see him heading through a smoke-filled corridor towards the Emperor's Control Room, ranting: "The Daleks must not – can not – be destroyed! The race will survive! The Daleks will live and rule forever!"

On the ledge, the Doctor tells Jamie that Victoria will be joining them in the TARDIS. Looking down at the burning city, he murmurs: "The end. The final end!" In the chaos below, the once-mighty Emperor Dalek is consumed by fire.

The final end? Legend has it that Head of Drama Sydney Newman sent an urgent instruction that the Daleks should not be definitively destroyed, that some slight trace of life should remain – hence the lights around the Emperor's casing fading up through the smoke at the last. The Daleks would not reappear proper for five years, in *Day of the Daleks* (1972). Here, lines in Episode Four's rehearsal script would not only have indicated that the rebellion on Skaro failed ("The rogue Daleks were hunted down and exterminated"), but that the Daleks' invasion of Earth (in *The Dalek Invasion of Earth*, 1964) occurred after the events of *The Evil of the Daleks*. However, with the deletion of this dialogue prior to recording, the only Dalek story to necessarily occur at a later date than *Evil* is *Remembrance of the Daleks* (1988), in which Skaro is seen to be destroyed.

Different theories abound regarding *Evil*'s place in the Dalek timeline. John Peel's novelisation clearly states that *Evil* occurs over a thousand years later than 4000 AD, after the events of *The Daleks' Master Plan* (1965-66), but rules nothing else out. Lance Parkin's *Doctor Who: A History of the Universe* (Virgin Publishing Ltd, 1996) dates *Evil* to the year 2966, using dialogue from *Master Plan*'s prologue, *Mission to the Unknown* (1965) – which states the Daleks have been inactive for some 1,000 years – to support his argument that the events of *Evil* mark only a "severe defeat". Elsewhere, Scott Gray's **DWM** comic strip *Children of the Revolution* (**DWM** 312-317) sees the Eighth Doctor enter a Dalek city beneath the waters of the planet Kyrol, where he finds a colony of benevolent, humanised Daleks founded by Alpha, one of the rebels to have fled the cataclysm.

In which case – what happened to the Imperial Daleks? They would have needed a new Emperor – and who would be better placed to repair, regroup and galvanise them than the fanatical Maxtible, last seen dementedly bellowing that the race would survive? He'd need to stave off mortality, of course ... and the first Emperor's lack of mobility would need to be corrected ... so he'd need a special casing, something unmistakeable ... something distinguished ... something made from ... gold? Well, what else would leap to the alchemy-obsessed Maxtible's warped mind? And so: behold the Golden Emperor, as first dreamed up by Whitaker for TV21 ... DWM

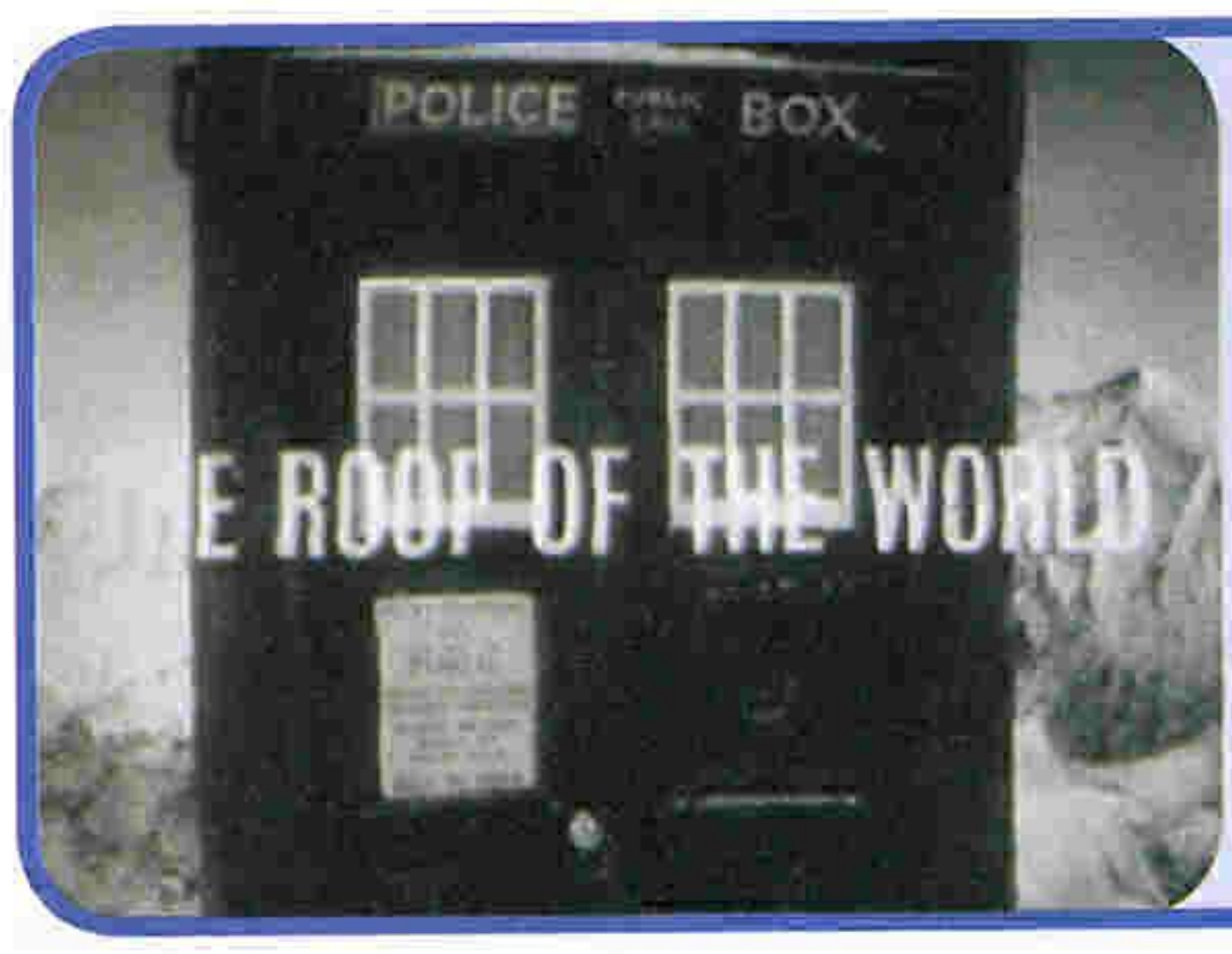
THE ROOF OF THE WORLD

Written by **JOHN LUCAROTTI** Directed by **WARIS HUSSEIN** Transmitted **22 FEBRUARY 1964**

The TARDIS materialises high on a bleak mountain. Barbara and Susan are the first to emerge; both are dressed in thick coats as protection from the freezing climate.

Gazing at the snow beneath her feet, Susan is alarmed by a giant footprint. She kneels down to take a closer look, and Barbara joins her.

'Must've been made by a giant...' says Susan, a look of concern on her face.



The Doctor's time machine, still stuck in the shape of a police box, is an incongruous presence on the mountain plateau.

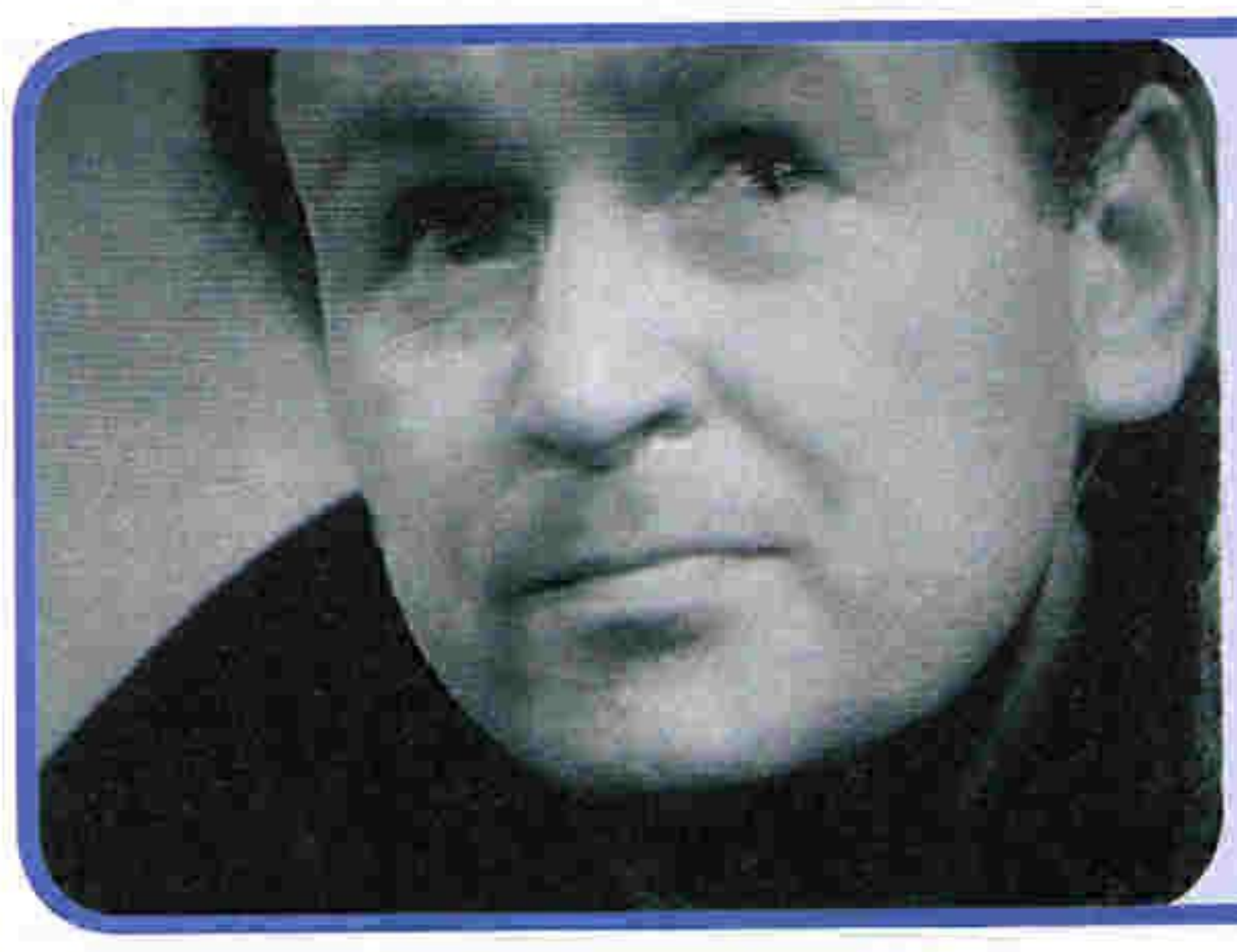
'What do you make of this?' asks Susan, as Ian stoops to examine the impression in the snow. 'It could be a perfectly ordinary footprint, Susan,' he tells her, 'and the sun's melted the edges and made it look a bit bigger.'

The Doctor steps out of the TARDIS, clearly having made no concession to the cold weather. 'I directed the Ship towards Earth and it looks as though I've been successful!' he announces, struggling for breath in the thin atmosphere. He soon goes back inside to continue his work.

'Barbara, I wonder... do you think it could be the Earth?' says Ian, hugging his friend. 'If it were, where do you think we could be? In the Alps?'

'Or it could be the Andes...' says Barbara, as they survey the magnificent landscape.

'Himalayas – the roof of the world!' says Susan, as if reciting something she had read in a geography book. 'I wonder,' says Ian wistfully. 'If only...'



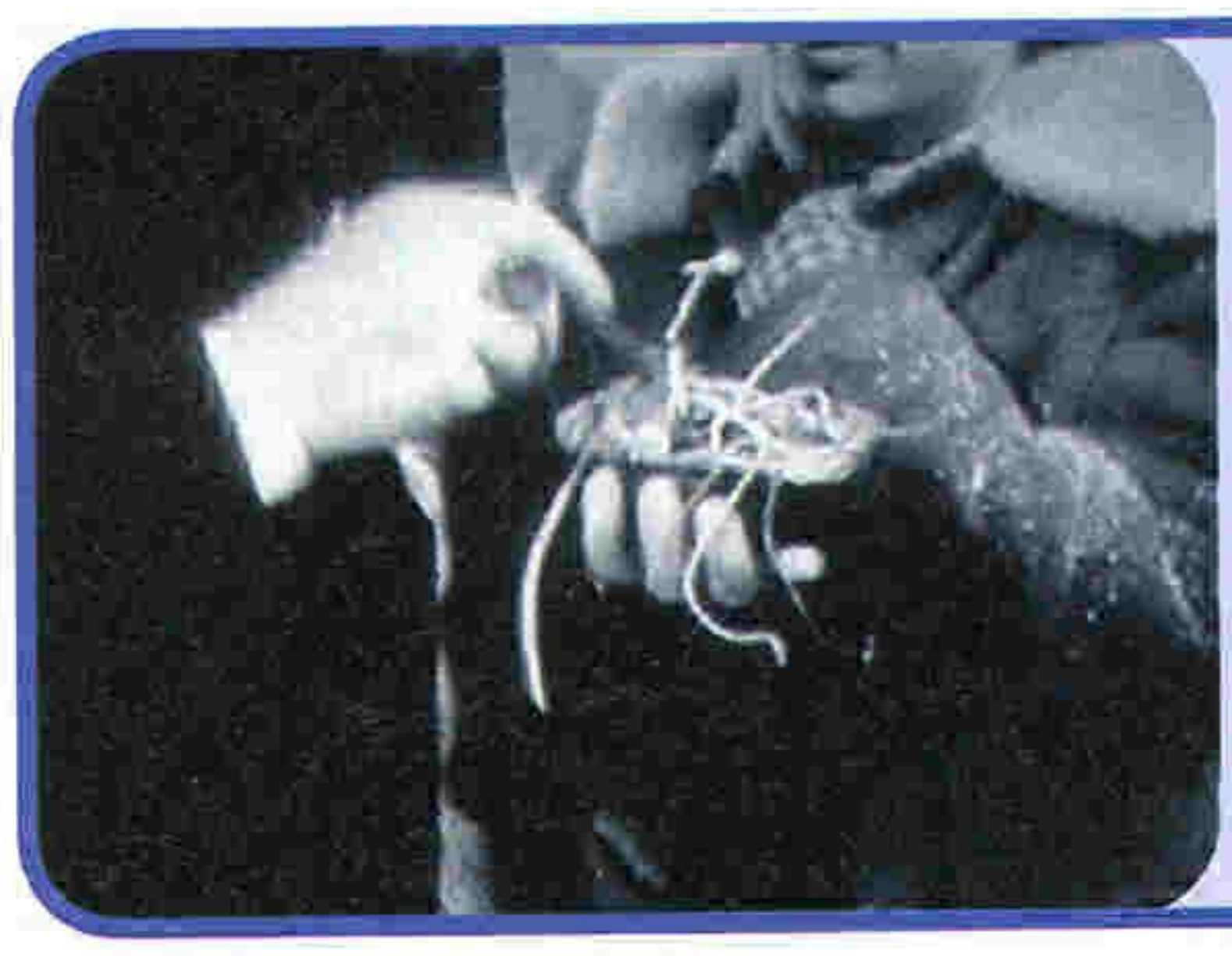
The Doctor interrupts their speculation with some bad news. 'What's the matter?' asks Ian. 'All the lights in the Ship have gone out!' comes the bad-tempered reply. 'The whole circuit has burned itself to a cinder, and added to that it affected the water – we haven't got any!'

'The water's no bother,' says Ian. 'I mean, we've got snow – plenty of it – but how about the heating?' 'Oh, the heating as well!' snaps the Doctor. 'Everything's gone to pot!'

Ian resolves to find some fuel, and Barbara volunteers to help. As Ian and Barbara set off, the Doctor sends Susan back into the ship to fetch the 2-L-O circuit. 'Even if I do find the fault, I don't suppose I shall be able to repair it before it gets dark, and then we shall all freeze to death!'

Exhausted by the journey and the lack of oxygen, Barbara starts to lag behind Ian. She tells him to carry on without her, and he reluctantly complies.

Left alone to gather her breath, Barbara catches a fleeting glimpse of a mysterious fur-clad figure in the distance. She cries out and Ian rushes back. 'There was an animal or something,' she tells him. 'Just standing there staring at me.' She points to some fresh footprints in the snow.



Ian takes Barbara back to the TARDIS, where the Doctor is examining the damaged 2-L-O. Creating a new one will take him days, leaving them no choice but to move to a lower altitude. The Doctor is encouraged by Barbara's encounter, surmising that it must mean there is shelter nearby.

Susan catches sight of the mysterious figure in the distance. 'Come on grandfather!' she urges, joining Ian and Barbara in pursuit. 'Yes, yes, yes, yes!' says the Doctor tetchily, locking the TARDIS door before he follows them.

They are stopped in their tracks by a sinister group of Mongol warriors. Their leader, Tegana, regards the four travellers and turns to his men. 'In these parts live evil spirits, who take our likeness to deceive us and lead us to our deaths. Let us therefore destroy these evil spirits before they destroy us.'

'We're not evil spirits!' protests Ian. 'We are people like yourselves!' Tegana prepares to strike Ian with his sword, but he is commanded to stop by a European voice behind him.

'I command you in the name of Kublai Khan!' orders the man, who takes Ian, Barbara, Susan and the ailing Doctor to his caravan further down the pass.

The travellers are ushered into a spacious tent, and the European man tells a girl, Ping-Cho, that they are cold and hungry. Ping-Cho dutifully ladles some soup into small bowls.

The European apologises that the soup is not as hot as he would like. Ian tries to explain that the liquid boils at a lower temperature because there is so little air at high altitude. Barbara, meanwhile, quietly speculates about the European's identity, intrigued by his reference to Kublai Khan.

'Is your name Marco Polo?' asks Barbara.
'It is, my lady,' he replies, 'and may I ask who you are?'
The Doctor quickly interjects: 'We're travellers... That's my grandchild, Susan, and that's Miss Wright, and that's Charlton.'

'Chesterton. Ian Chesterton,' smiles Ian, correcting the Doctor.
'My companions are the Lady Ping-Cho and the Warlord Tegana,' says Polo. 'We travel to Shang Tu.'
'Shang Tu? That's in China, isn't it?' asks Barbara.

'China?' asks Polo. 'I do not know this place. Shang Tu is in Cathay.' He makes sleeping arrangements for the travellers before asking if they have any questions. The Doctor has two: 'What year is this and where are we, hmm?'

'How long have you been travelling?' asks Polo. 'It is Twelve Hundred and Eighty Nine and this is the Plain of Pamir, known to those who travel to Cathay as the Roof of the World.'

As night falls, Barbara sleeps in Polo's quarters. Polo shares the tent with the Doctor and Ian, while Susan sleeps alongside Ping-Cho.

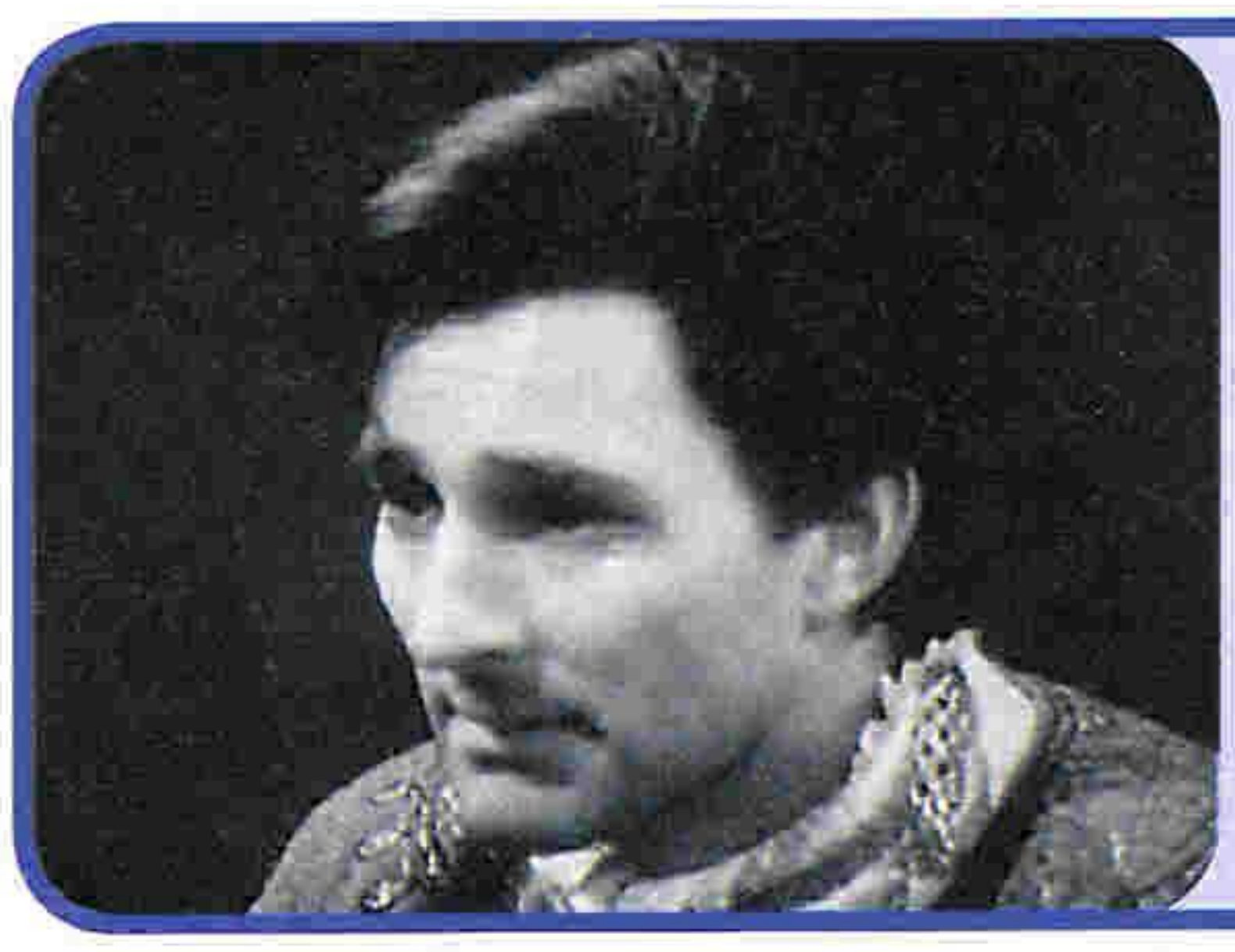
'Where are you from?' asks Ping-Cho.
'That's a very difficult question,' says Susan. 'I've had... many homes... in many places. What about you?'
'I come from Samarkand. My father is government official there,' says Ping-Cho. She adds that she is going to be married in Shang Tu.

'What?' asks an incredulous Susan. 'But how old are you?'
'I am in my sixteenth year,' says Ping-Cho.
'Well, so am I,' says Susan.

'The marriage has been arranged by my family. I know only two things about him,' says Ping-Cho. 'He's a very important man, and he's 75 years old...'

Elsewhere, Polo and Tegana are discussing the new arrivals. 'You should have let me kill them,' says Tegana.

'Why?' asks Polo. 'Because their clothes are different from ours? Because their words are unfamiliar to our ears? No, Tegana, they are travellers.'



'They are evil spirits, sorcerers... magicians!' insists Tegana. 'I think the sun's rays will dispel the shadows from your mind,' says Polo.

'The carriage they travel in has no wheels... It just stands there like a warlord's tomb on one end. And another thing – it is not large enough to carry four people.' 'It must be,' says Polo, who is nevertheless intrigued by Tegana's observations.

'I say it is not,' maintains Tegana, 'and yet, I saw all four walk from it. Upon my sword, I swear it to you!'

The next morning, Polo travels back up the mountain with Ian, Barbara and Susan. 'So, this is your caravan,' says Polo, gazing at the police box. 'The Doctor calls it the TARDIS,' explains Ian. 'Where are the wheels?' asks Polo. Ian explains it has none – the TARDIS moves through the air.

'At the Khan's court in Peking, I have seen Buddhist monks make cups of wine fly through the air unaided and offer themselves to the Great Khan's lips. I do not understand it, but I have seen it.' He turns to Barbara: 'There is room for all of you inside here, Miss Wright?'

'Yes,' says Barbara, watching as Polo tries to open the door. 'Where is the key?' he asks. 'The Doctor has it, and you wouldn't let him come up here,' says Barbara. 'Oh yes,' remembers Polo. 'He has the mountain sickness. Have you the power to make it fly?'

'No,' says Ian firmly. 'Only the Doctor has that power.' 'Why is it here?' asks Polo. 'It's damaged,' says Susan. 'Er... part of it is broken,' adds Ian. 'But it could be moved by hand?' asks Polo.

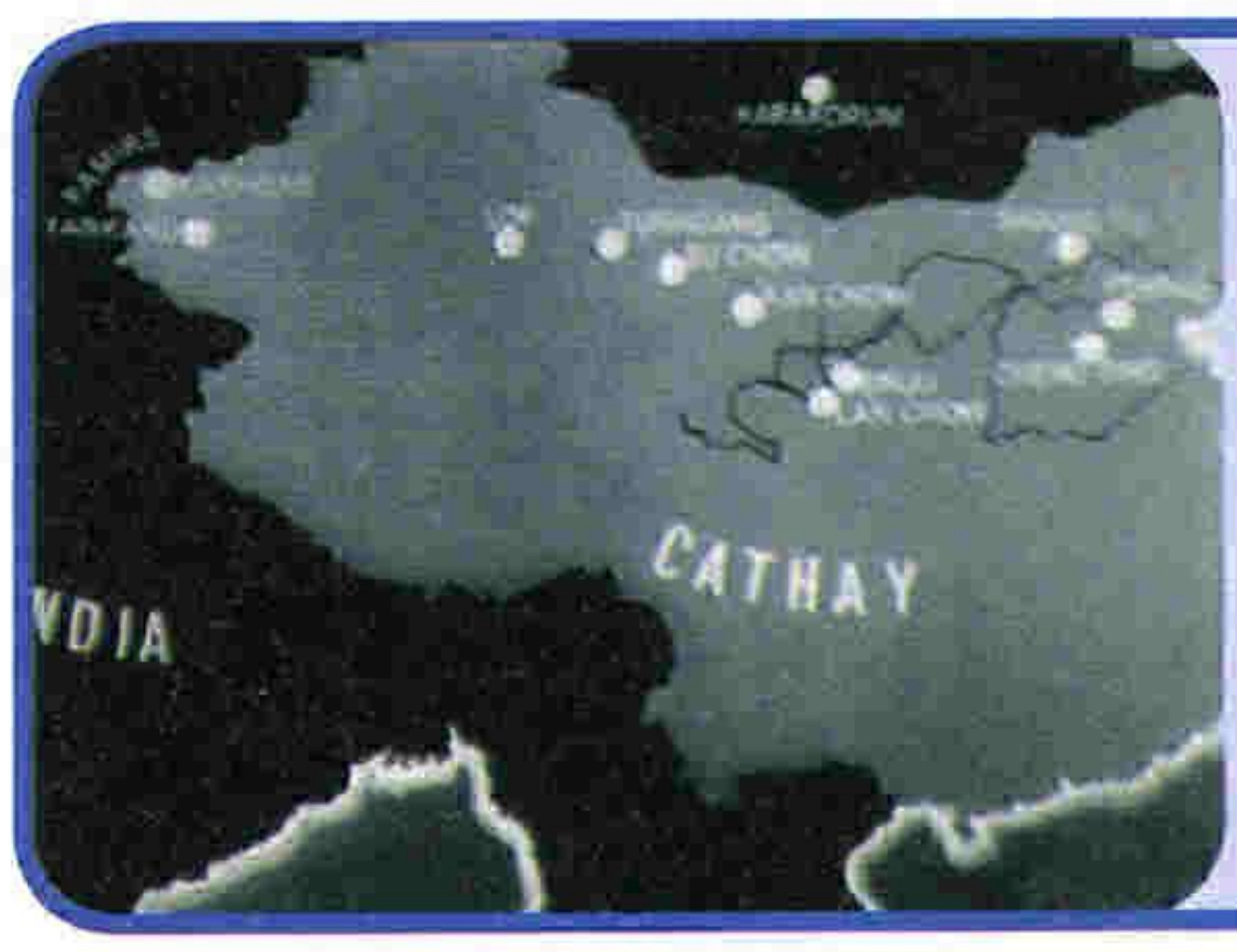
Susan looks anxious as Polo outlines a plan: 'We'll make a sledge and take it down the pass. Then we shall see.'

The Doctor stirs the bean-sprout soup, and asks Ping-Cho about Marco Polo's companions. 'The Warlord Tegana is a special emissary from the camp of the great Mongol Lord Khan Noghai, who has been at war with Kublai Khan,' she explains.

'Yes, Mongol fighting Mongol...' observes the Doctor. 'The war is over, my lord,' says Ping-Cho. 'Noghai has sued for peace and Tegana travels to Kublai's court to discuss the armistice plans.' 'For an emissary of peace, I must say he has rather bloodthirsty habits, doesn't he?' says the Doctor.

Polo returns, and Susan tells the Doctor that he will bring the TARDIS down the mountain on a sledge. 'It won't take me long to repair,' says a grateful Doctor. Polo explains that he will be taking them and the TARDIS with him on his journey to Lop, a town on the edge of the Gobi Desert.

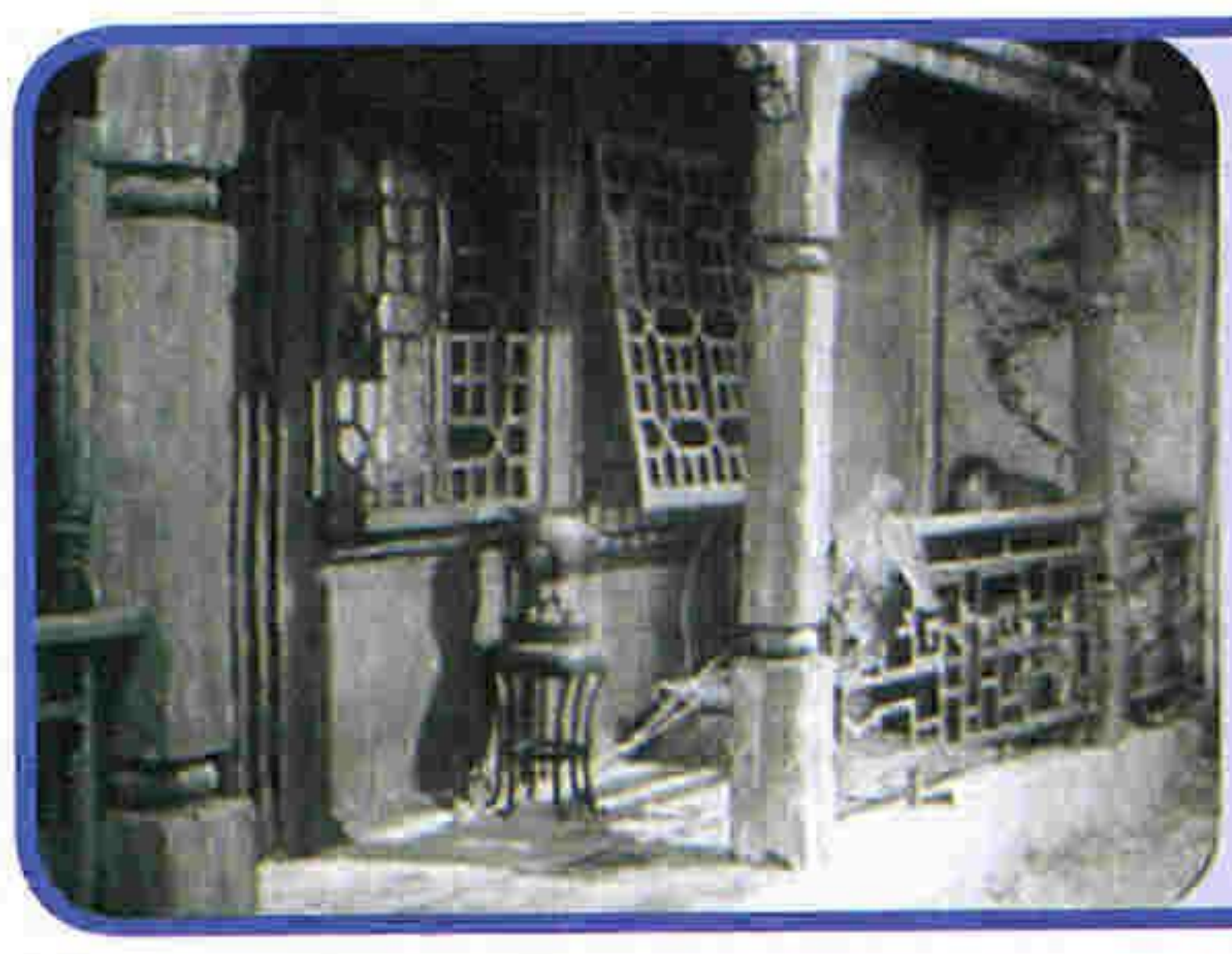
Polo tells the Doctor he will not be able to work on his 'caravan' during the journey. 'The Mongol bearers still half believe you are evil spirits. They also believe that outside your caravan, you are harmless. However, should any of you attempt to enter, there would be trouble.'



With the TARDIS on the back of a cart, Marco Polo's caravan sets off. 'Success,' writes Polo in his journal. 'My plan has worked. The strangers and their unusual caravan accompany me to Lop. Our route takes us across the Roof of the World, down to the Kashgar Valley and south east to Tarkand...'

'...Here, we join the Old Silk Road, along which the commerce and culture of a thousand years has travelled to and from Cathay. I wonder what the strangers' reaction will be when I tell them what I propose to do?'

The caravan comes to the end of the Old Silk Road, arriving at the town of Lop.



Inside the way-station, Polo negotiates with local proprietor Yeng. 'My caravan is large,' he explains, 'so I shall need plenty of food and water before venturing out into the Gobi Desert.' Yeng bows before him and scurries away to meet his request.

Ian and Barbara relax outside their lodgings, wearing wide-brimmed hats that shade them from the sun.

Tegana inspects their new quarters with quiet satisfaction.

Ping-Cho and Susan run down the stairs, giggling loudly. 'I think it's fab!' exclaims Susan.
'Fab? What is that, Susan?' asks Ping-Cho.
'It means wonderful. It's a verb we often use on Earth,' says Susan, forgetting herself.

Polo tells the Doctor that Kublai Khan has way-stations dotted throughout his domain. 'Those who work in his service and wear the Khan's gold seal have the right to demand anything they may require: provisions, horses, shelter.'

Ian tells the Doctor that the TARDIS has been deposited in the courtyard, but when the Doctor leaves to continue his repairs he finds his way barred. 'I have work to do!' he says indignantly. Polo asks him to sit down so he can explain.

'My home is Venice,' begins Polo. 'I left there with my father and my uncle to come to Cathay in 1271. The journey to Peking took us three-and-a-half years. When I arrived at the Khan's court, I was 21. I was an alert young man, good at languages, and willing to learn. The Khan liked me.'

'On my 25th birthday, I was given an appointment in the Khan's service... Since then, I have travelled to every corner of his domain and beyond it. Two years ago, my father, my uncle and I asked the Khan for permission to go home. He refused. I think we had all served him too well.'

'Doctor, I've not seen my home for 18 years. I want to go back,' says Polo. 'Well, ask the Khan again!' says the Doctor, failing to see what this has to do with him. 'I intend to,' says Polo. 'But this time, I shall offer him a gift so magnificent that he will not be able to refuse me.'

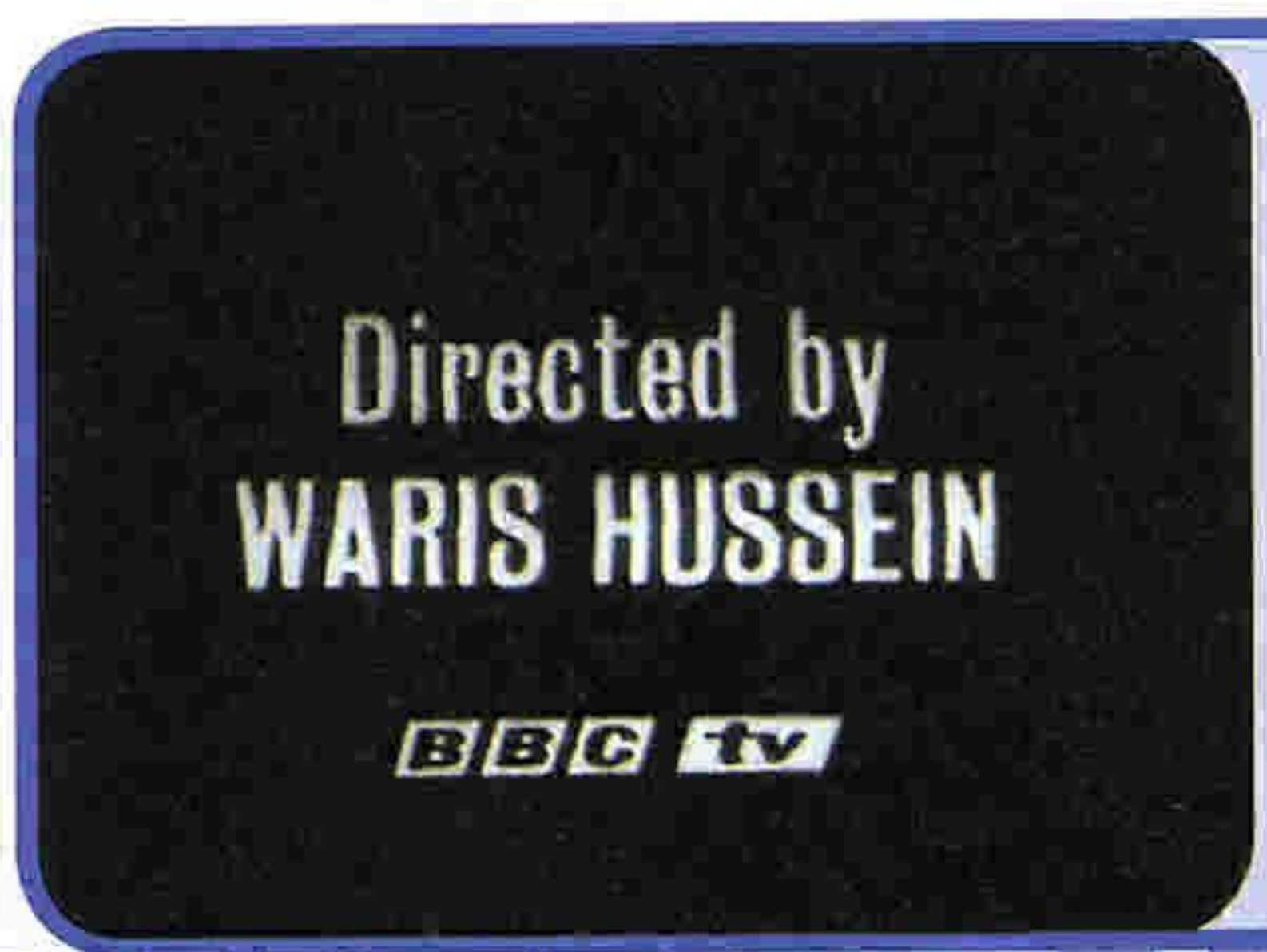
'You mean to give the Doctor's caravan to him?' asks Ian, grimly. 'Yes,' replies Polo, explaining that they will accompany him to Venice, where the Doctor can make another caravan. 'A caravan that flies ... will make the Khan stronger than Hannibal, mightier than Alexander the Great!'

Marco walks away from the ensuing argument, adamant that the TARDIS will be given to Kublai Khan. Tegana watches the events unfold with great interest, especially intrigued by Polo's assertion that the TARDIS will make the Khan 'the most powerful ruler the world has ever known!'

Barbara tries to calm the Doctor down as he sinks into a chair. 'Doctor, he's serious!' says Barbara. 'I know he is,' says the Doctor, laughing uncontrollably.
'But what are you going to do?' asks Susan. The Doctor continues giggling: 'I haven't the faintest idea!'

Outside Lop, a clandestine meeting takes place between Tegana and a mysterious stranger. 'One drop will poison an army,' says the man, handing Tegana a phial of poison. 'I will use it well...' smiles Tegana, 'on all but the first of Marco Polo's water gourds.'

'For tomorrow, the caravan sets out to cross the Gobi Desert. You will follow us, and on the third night I will walk back to you. Then we're going to ride back to Lop, wait for two days, and then... return to the caravan to collect the thing of magic that will bring the mighty Kublai Khan to his knees...'



Directed by
WARIS HUSSEIN
BBC tv

Next episode: *The Singing Sands*

Compiled by
MARCUS HEARN

BAD BLOOD

PART FIVE

STORY: SCOTT GRAY PENCIL ART: MARTIN GERAGHTY
INKING: DAVID A. ROACH COLOURS: ADRIAN SALMON
LETTERING: ROGER LANGRIDGE EDITOR: CLAYTON HICKMAN

THAT'S THE ONE... COME ON...
THERE ARE MANY MINES IN THIS AREA, DOCTOR -- HOW CAN YOU BE *SURE?*
THE *TARDIS* IS SOMEWHERE CLOSE BY, SITTING BULL, AND THAT MEANS *JODAFRA* WILL BE TOO...
I HOPE YOU'RE *RIGHT*, DOCTOR... IF I WERE *CUSTER*, I WOULD HAVE PLACED *GUARDS* AT THE ENTRANCE...
THAT *IS* A LITTLE *ODD*, ISN'T IT? HE DOESN'T SEEM THE TYPE TO OVERLOOK SUCH AN OBVIOUS DETAIL...
"ASSUMING HE'S STILL IN *CHARGE*..."
SERGEANT! WHAT'S GOING ON HERE? WHY HAVE THE MEN LEFT THEIR *POSTS?*
UH... COUNT JODAFRA WANTED THE ENTIRE TROOP IN THE *MAIN CAVERN*, SIR...
HAVE YOU NOTICED A *UNIFORM* ON THAT POSTURING *JACKASS*, SOLDIER? *I* GIVE THE ORDERS AROUND HERE!
I -- I'M *SORRY*, SIR! I THOUGHT YOU *KNEW*...
AH, *GENERAL*, DO *COME IN!* ISN'T THIS *INSPIRING?* A *TEMPLE* OF *BACCHANALIAN DELIGHT*, UNCOVERED AFTER CENTURIES OF NEGLECT!
WHAT A STAGE FOR OUR THRILLING *DENOUEMENT*, EH? *HA-HAH-HAH!*
JODAFRA! IN GOD'S NAME, WHAT HAVE YOU BEEN *DOING?!*

YOU PROMISED YOU'D ONLY USE THE CHILDREN TO LURE THOSE CREATURES HERE -- BUT YOU'VE STRUNG THEM UP FOR A SLAUGHTER!
GREAT SPIRIT, HELP US!
LET US OUT!
AND THAT MACHINE UP THERE -- IT'S YOURS! YOU'VE BEEN IN THIS CAVERN BEFORE! YOU'VE BEEN LYING FROM THE BEGINNING!
OH, INDEED! BUT TREATIES WITH PRIMITIVES ARE HARDLY BINDING, GENERAL -- WOULDN'T YOU AGREE?
MEN, SEND THAT MONSTER TO HELL! FIRE! FIRE!
KLIK KLIK KLIK
I'M AFRAID YOUR SHINY NEW TRINKETS HAVE SERVED THEIR PURPOSE, MY FRIEND...
...AS HAVE YOU.
YOU KNOW, I SIMPLY CANNOT ABIDE A MAN WHO REFUSES TO APPRECIATE A GOOD WINE...
BREEP-BREEP
BUT I'M GLAD TO SEE THAT YOUR MEN AREN'T QUITE SO PURITANICAL!
AARRRAARRROOOOOO!
N-NO! NO!
WHAT LURKS BENEATH THE VENEER, EH, GENERAL? HA-HA-HAH-HAH!
NOOOO!
I THOUGHT HE'D NEVER LEAVE...
NOW, THE MINERS WHO STUMBLED ACROSS THIS CAVERN WERE AN UNRULY BUNCH, BUT YOU MEN ARE DISCIPLINED -- TRAINED TO OBEY...
HEED THE CALL... DIVE INTO THE WELL AND SURRENDER YOUR FLESH...
WE HAVE A BODY TO BUILD.

CUSTER!
GET OUT OF MY WAY!
LET HIM GO, RUNNING BEAR. HE HAS A DATE WITH HISTORY IN LESS THAN A YEAR'S TIME...
HE CAN'T OUTRUN THAT.
WE HAVE A BIGGER PROBLEM TO DEAL WITH. WE HAVE TO ACT BEFORE IT'S...
TOO LATE... LITTLE FLESHLING...
MY AVATARS... HAVE SERVED THEIR PURPOSE...
I FEEL THE EARTH... BENEATH MY FEET AGAIN... I FEEL THE AIR IN MY LUNGS...
NOW YOU... WILL FEEL MY CRY!

SSKKKRREEEEEE!
QUICKLY, USE THE --
SITTING BULL! RUNNING BEAR! WHAT --?!
UH-OH...
YOU SAID THE WINDIGO'S CRY COULD FREEZE A MAN IN HIS TRACKS...
AND HE SPOKE TRUTHFULLY, DOCTOR...
DO YOU LIKE MY LITTLE TABLEAU VIVANT? THE WINDIGO IS A TIME-MANIPULATOR -- TEMPORAL FIELDS ARE PARALYSED BY ITS SCREAM!
WE LUCKY FEW WHO HAVE MADE A HABIT OF CROSSING THE TIME-STREAM ARE IMMUNE TO ITS EFFECTS -- BUT ALAS, YOUR ALLIES ARE NOT. THEY ARE TRAPPED BETWEEN SECONDS, AND THEY SHALL REMAIN SO...
UNTIL THEY DIE...
IN RETURN FOR MY SUPPLYING IT WITH A PHYSICAL BODY, THE WINDIGO IS GRANTING ME ACCESS TO ITS POWER. I SHALL BE ABLE TO NAVIGATE THE TIME/SPACE VORTEX WITH CONSUMMATE EASE...
THAT THING IS JUST A WALKING APPETITE, JODAFRA! IF YOU THINK IT'S GOING TO HELP YOU, YOU'RE A FOOL!
SO HOW COME HE'S KICKING YOUR BUTT, SWEETIE?
DESTRIIANATOS! WHEREVER HAVE YOU BEEN?
SORRY, UNCLE, I WAS PRACTISING MY LASSO-THROWING OUTSIDE...
HEY, DOC! HOW'S THE WEATHER DOWN THERE IN LOSERLAND?
HOW DOES THAT SONG GO? "NOWHERE TO RUN TO..."

NOWHERE...
TO HIDE...
UNCLE...
WHAT ARE YOU DOING...?
YOU SAID YOU WERE GOING TO FEED THE WINDIGO A BUNCH OF **INJUNS**...
YOU NEVER SAID THEY WERE GOING TO BE **KIDS!**
THE WINDIGO NEEDS TO FEED ITS NEW BODY **QUICKLY,** AND IT REQUIRES **HUMAN FLESH** FREE OF **TOXINS** -- THE **LAKOTA CHILDREN** WERE THE **PUREST** SPECIMENS AVAILABLE...
BUT... THEY'RE JUST...
QUIET NOW, MY SWEET, I HAVE TO **SUSTAIN** THE SCREAM'S EFFECT WITH MY **INSTRUMENTS**...
YEESSSS...
REAL LIVES, DESTRII! **REAL CHILDREN!**
YOU REMEMBER WHAT IT'S **LIKE,** DON'T YOU...?
TO BE THAT **YOUNG?**
"TO BE THAT **AFRAID?**"
UNCLE... I WANT YOU TO **STOP** THIS.
FIND ANOTHER WAY.
I TOLD YOU TO BE **QUIET,** DESTRIIANATOS. THIS IS **DELICATE WORK**...

K-CHOW-
K-CHOW-
K-CHOW-
K-CHOW!
NO!!!
SKKRSSSH!
WH--?
WELCOME BACK, SITTING BULL! GET READY!
I DO NOT NEED THE SCREAM... TO KILL YOU ALL...
Y'KNOW, FOR A CENTURIES-OLD PAN-DIMENSIONAL BEING, YOU'RE NOT VERY BRIGHT, ARE YOU? YOU'RE WEARING A FUR-COVERED BODY THAT'S BEEN SOAKING IN ALCOHOL...
HERE'S A WORD TO THE WISE, WINDIGO...
AND THE WORD IS...
FIRE!
NNNAAARRH!
FFWHOSSCHH!
THAKOOOOM!!

UNCLE...?
YOU'RE **SAFE**, SON! **SAFE!**
PAPA!
I WASN'T **SCARED**, PAPA...
NO, LITTLE CUB? **I** WAS...
RUNNING BEAR, WE MUST FIND **DYNAMITE** AND SEAL THIS CAVERN **FOREVER!** THE WINDIGO SPIRIT CANNOT **DIE** -- IT MUST NEVER AGAIN FIND A NEW **BODY!**
DO YOU NOT **AGREE**, DOCTOR?
DOCTOR...?
UNCLE, **WAIT!**
PLEASE STOP! **PLEASE!** I'M SO **SORRY!** I DON'T KNOW WH-WHY I **DID** THAT! I DON'T **UNDERSTAND...**
I RUINED **EVERYTHING, I KNOW** I DID!
I'M REALLY, REALLY **SORRY!** Y-YOU'VE GOT TO **FORGIVE** ME...
PLEASE...

I GAVE YOU EVERYTHING! EVERYTHING!
AANNGGH!!!
ZZZZAKKK!
AND YOU...
FWAKK
SIDE...
FWAKK
WITH HIM!
FWAKK
YOU'RE NOT SLIPPING AWAY ON ME THAT EASILY, JODAFRA...
ZZZRRMMMMM
OR MAYBE YOU ARE. BLAST...
DESTRII...?
DESTRII!
M'SORRY...
HANG ON, DESTRII...
JUST HANG ON...
NEXT: SINS OF THE FATHERS

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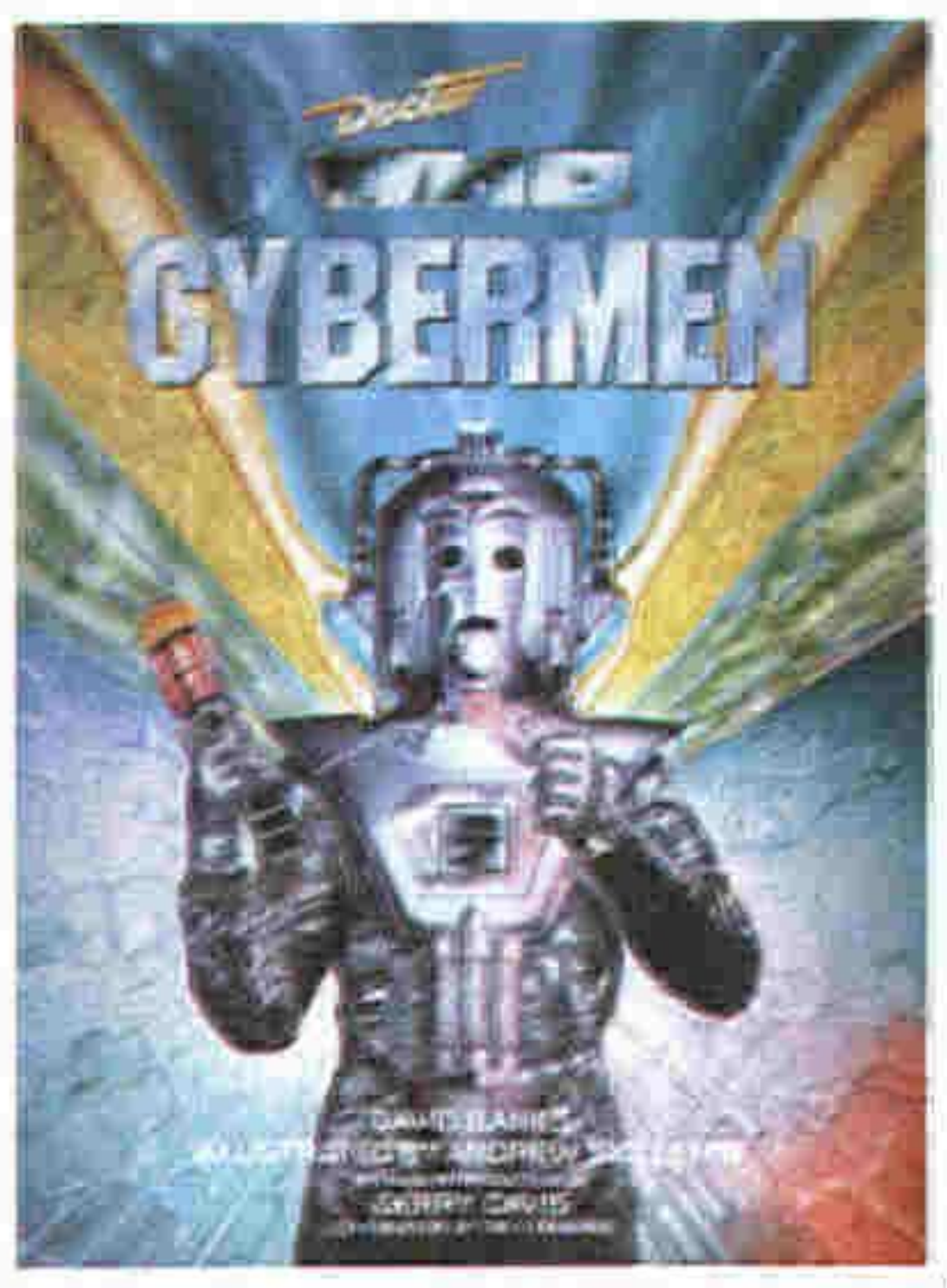

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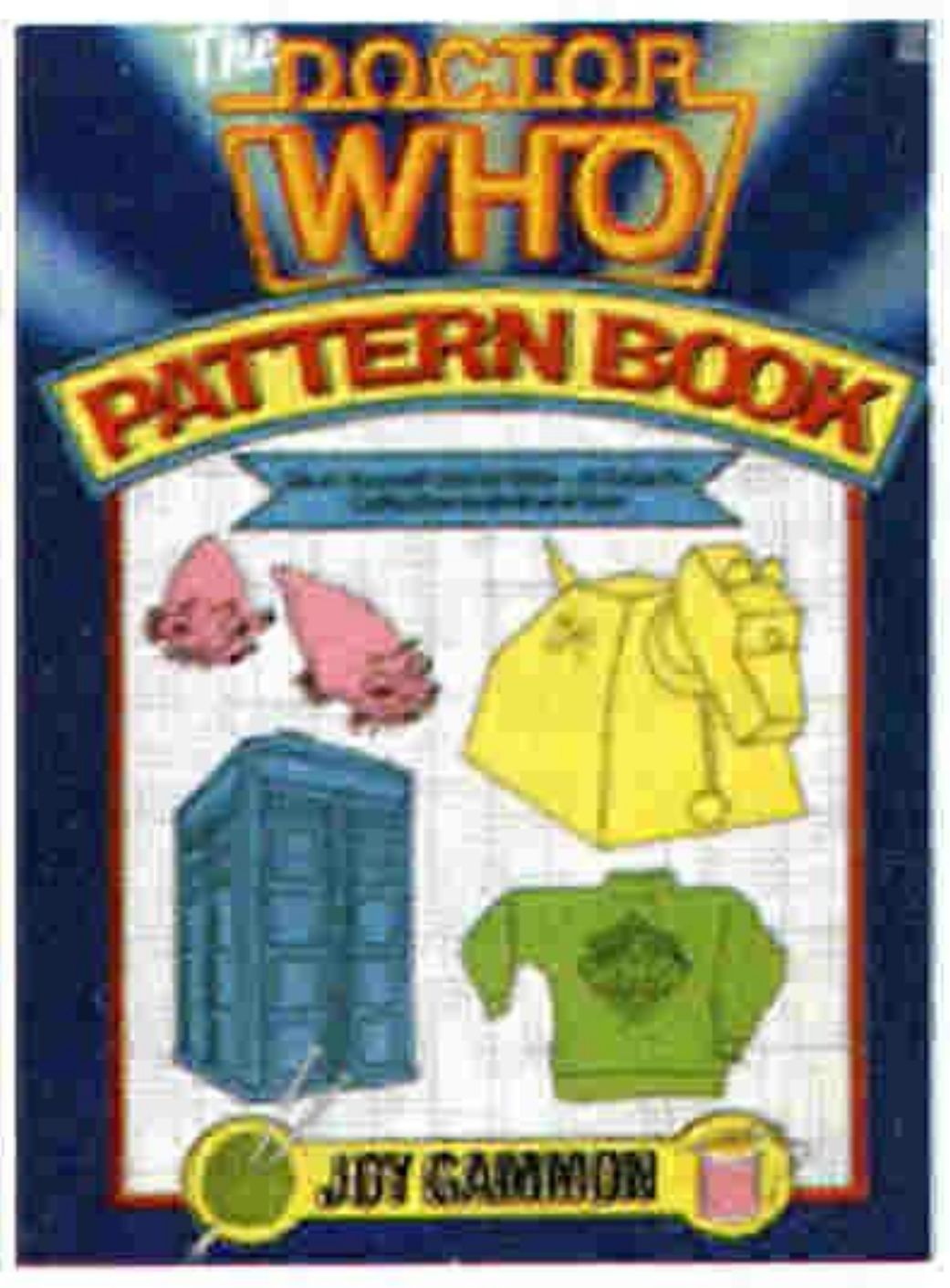

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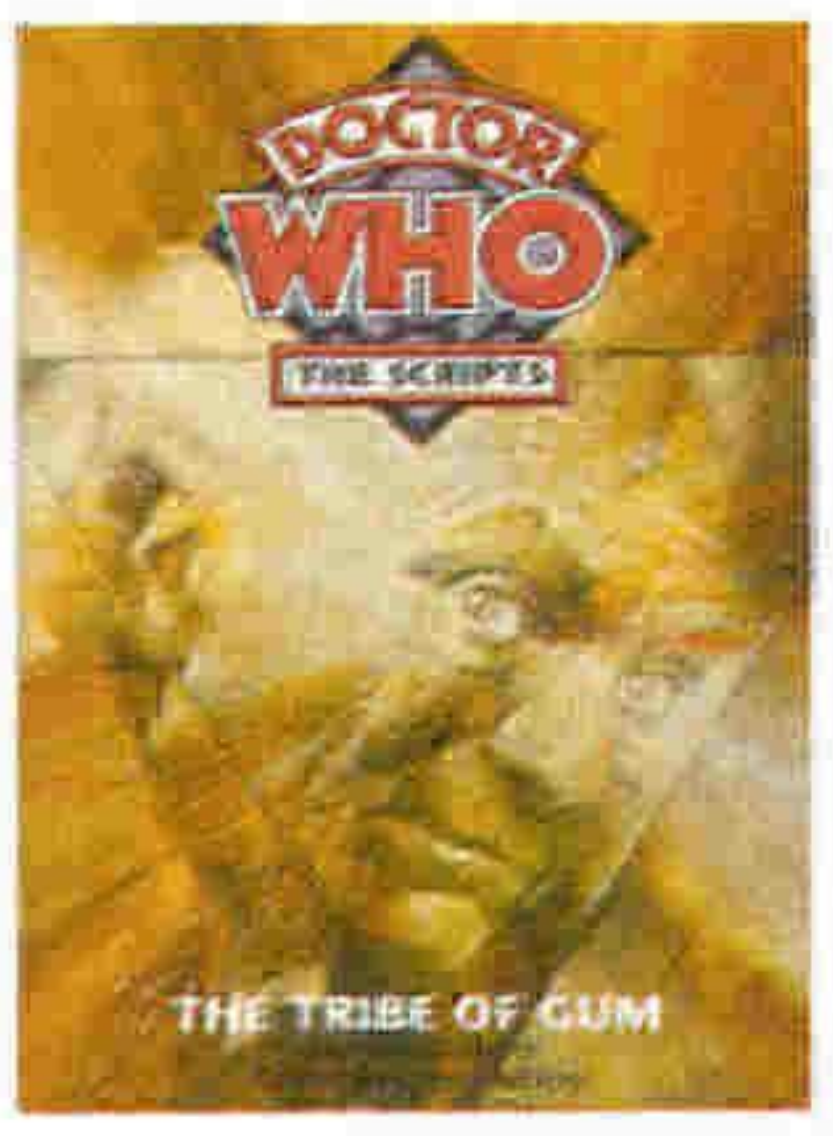

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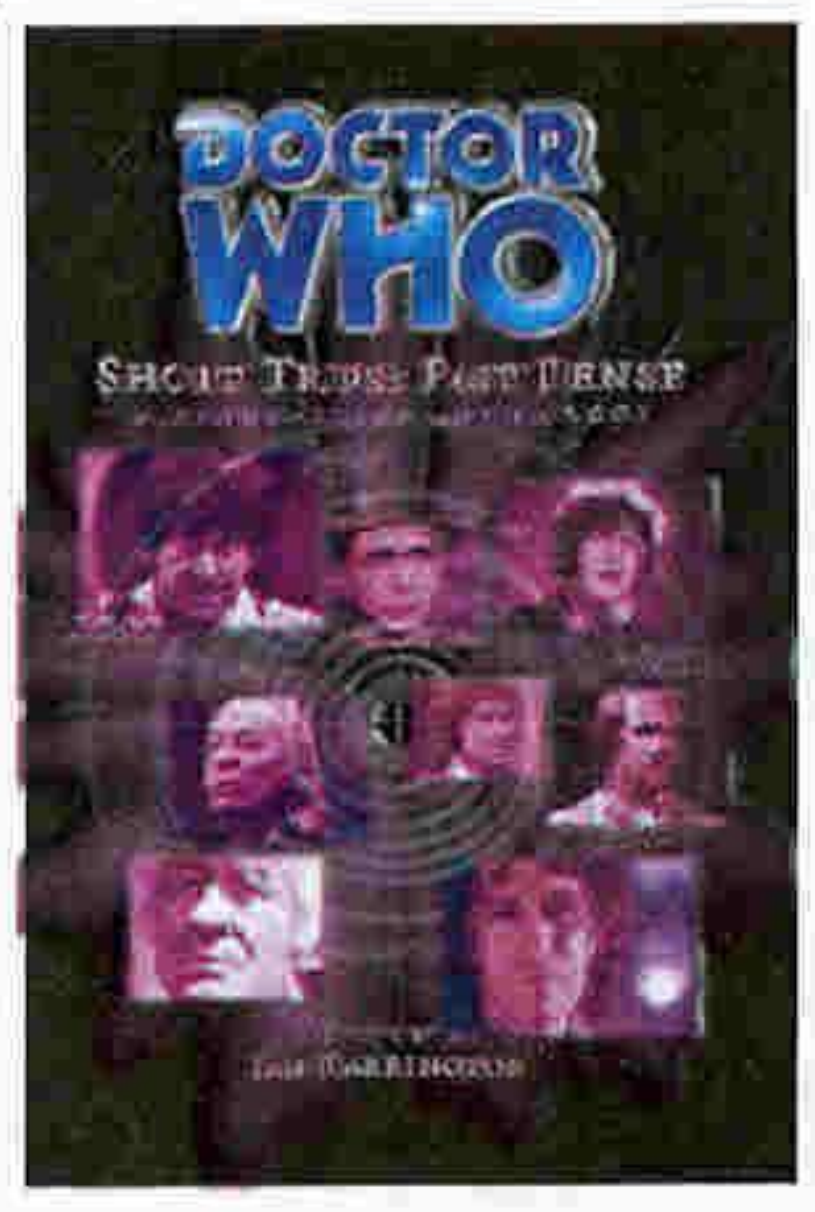

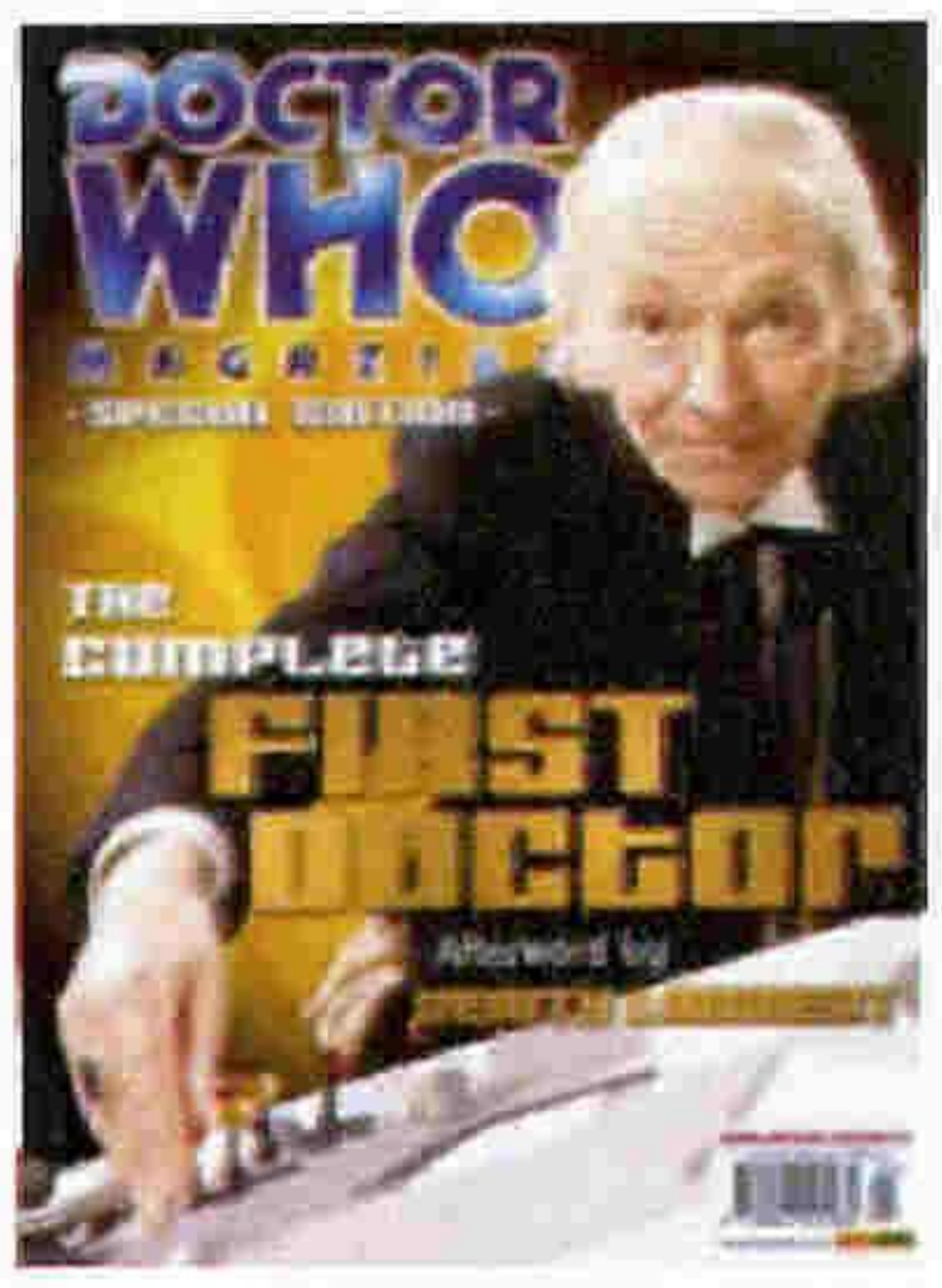

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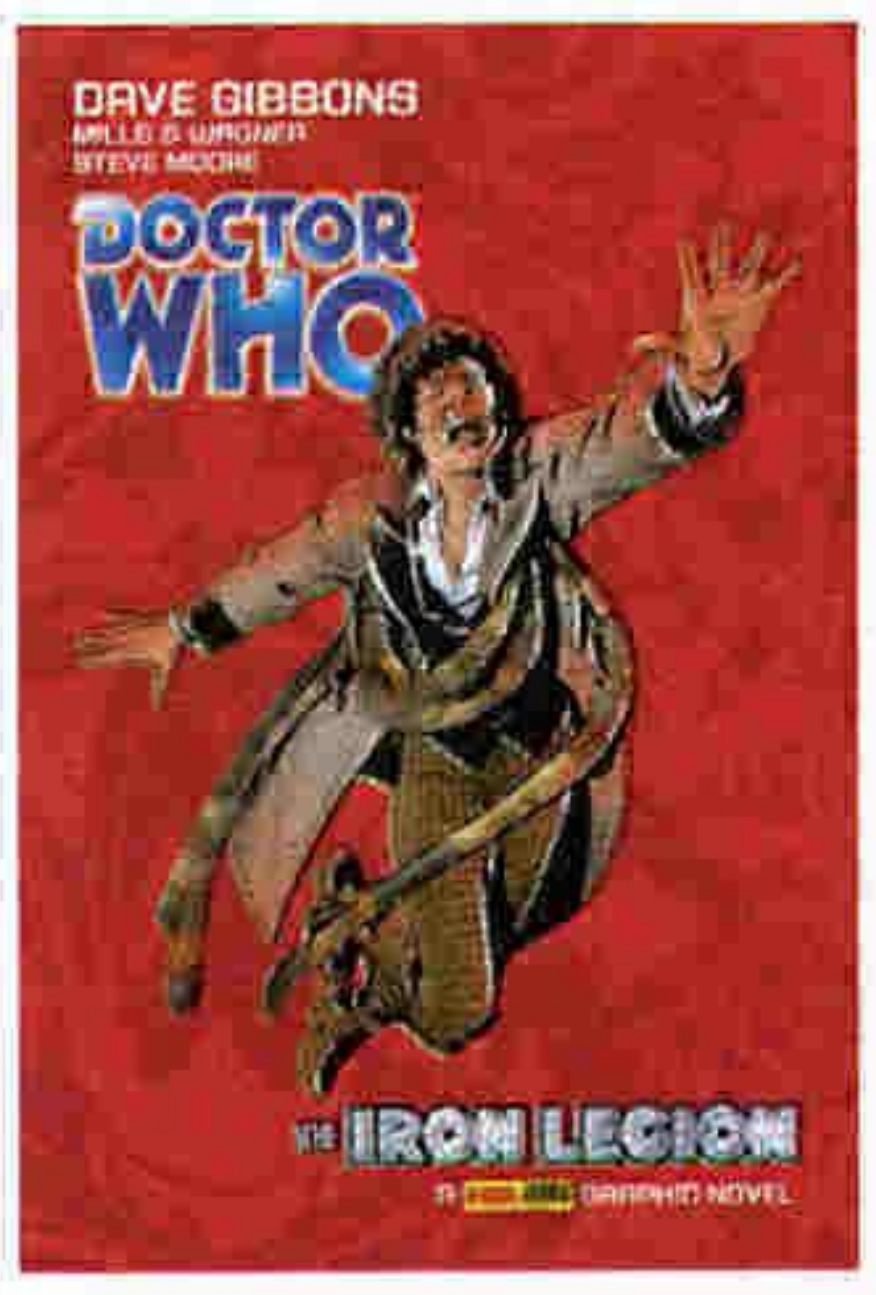

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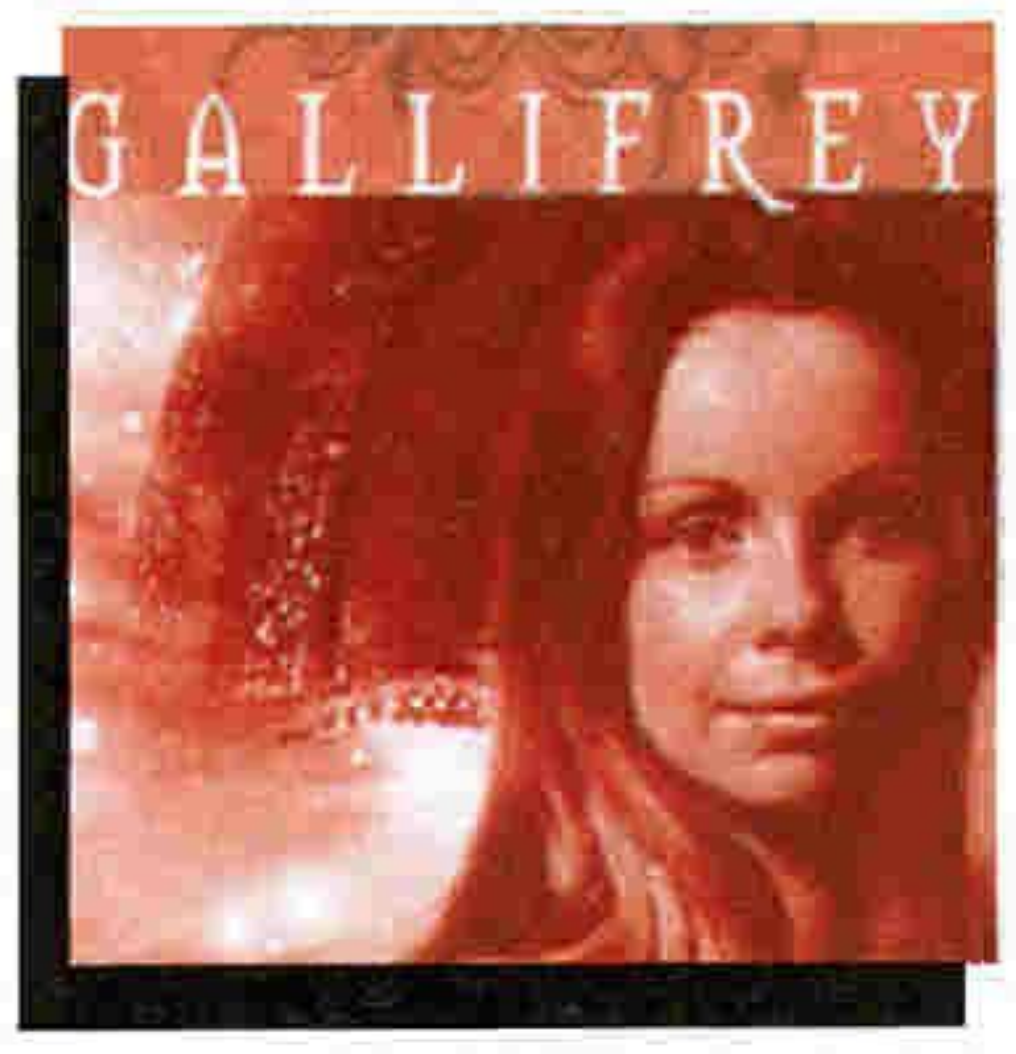

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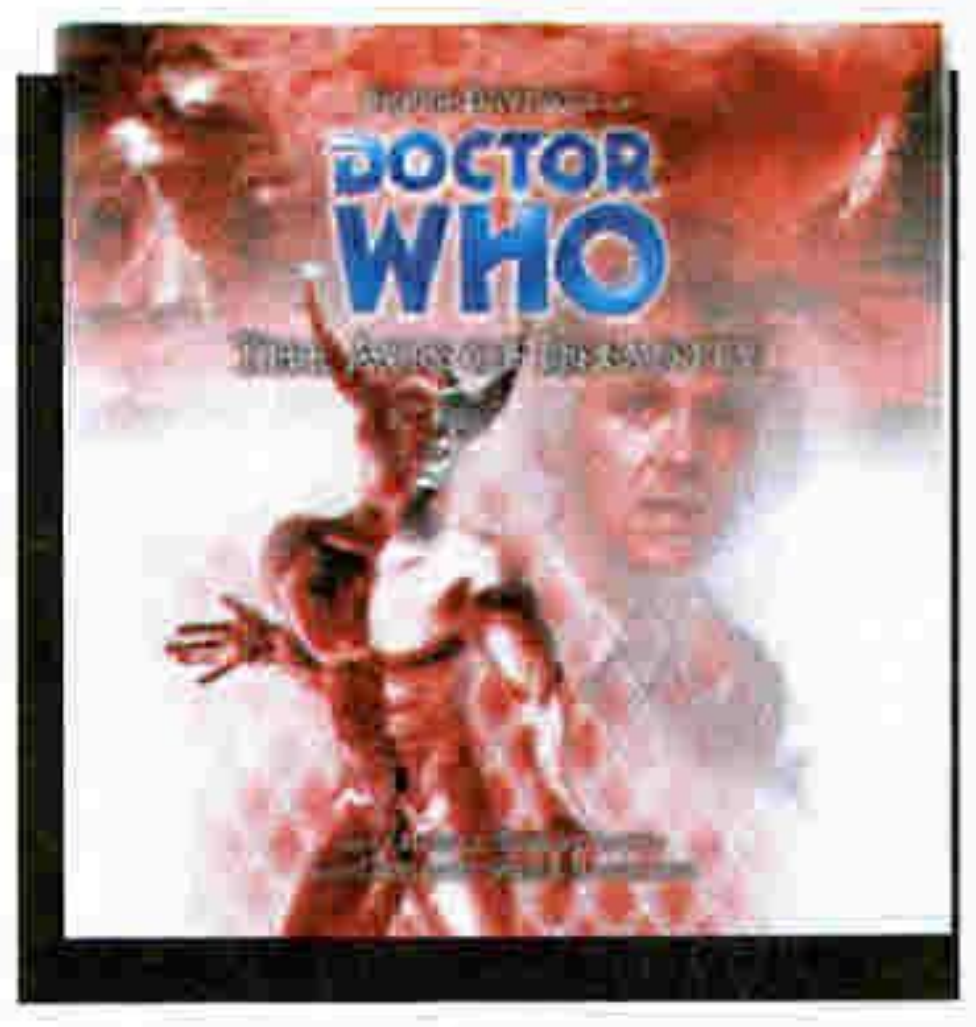

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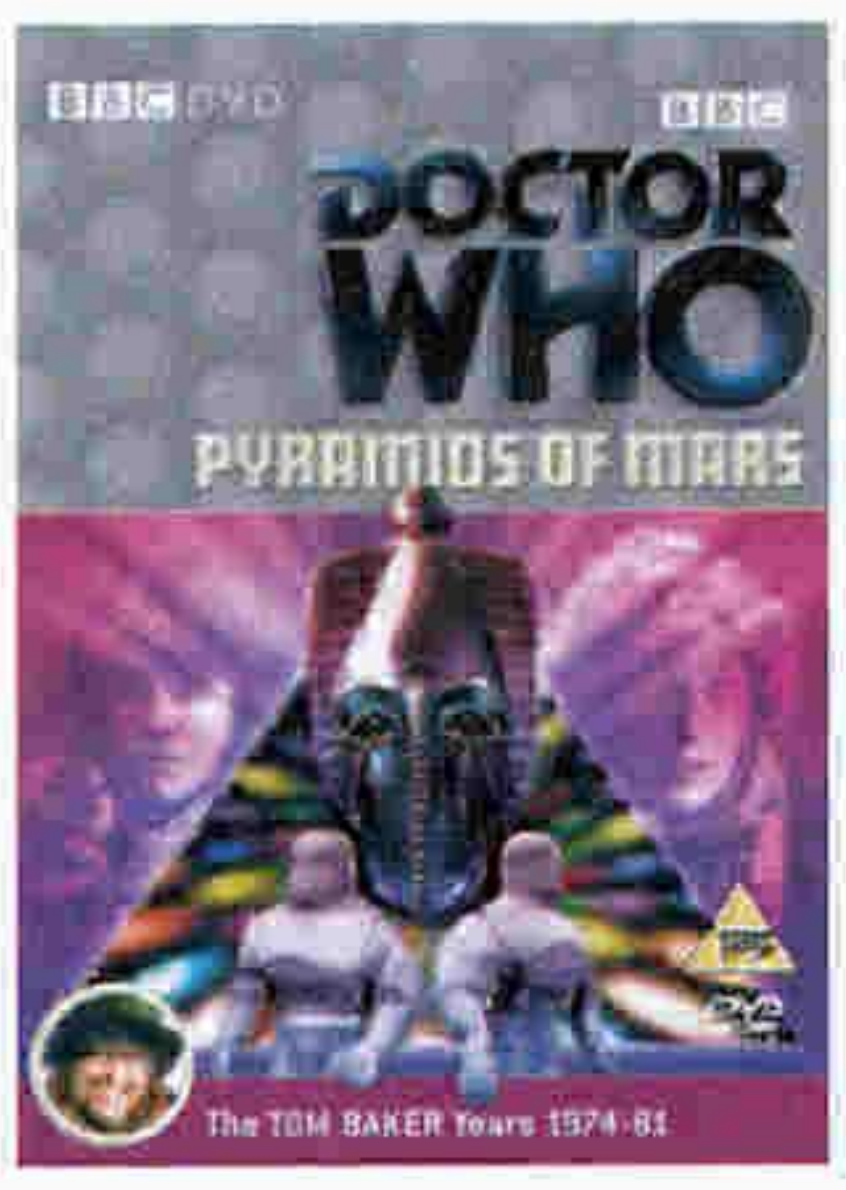

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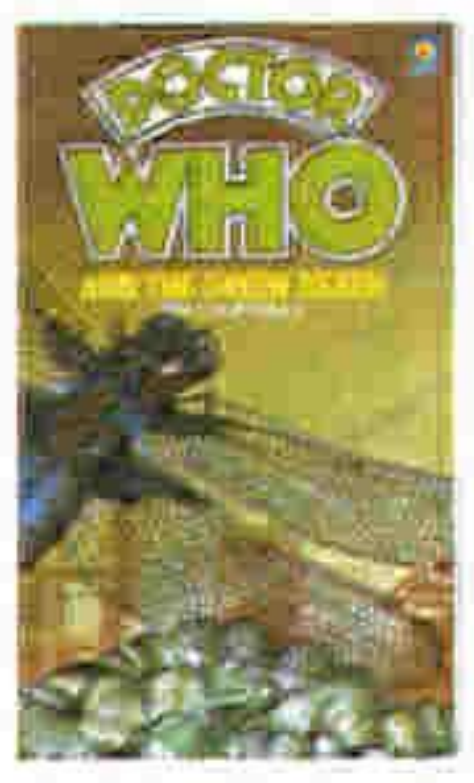

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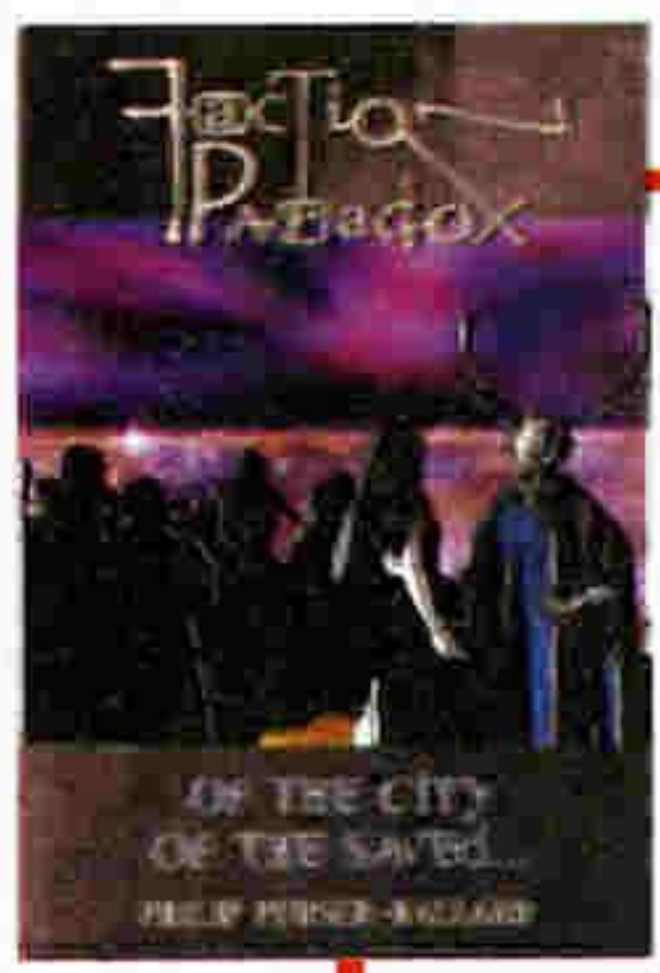

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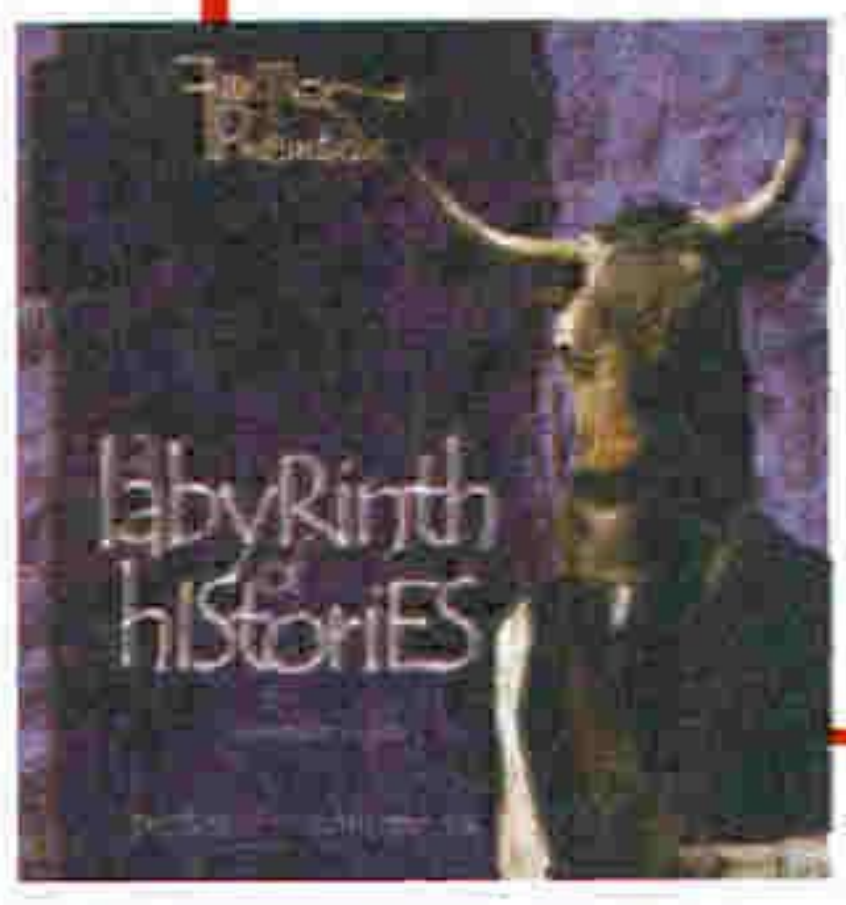

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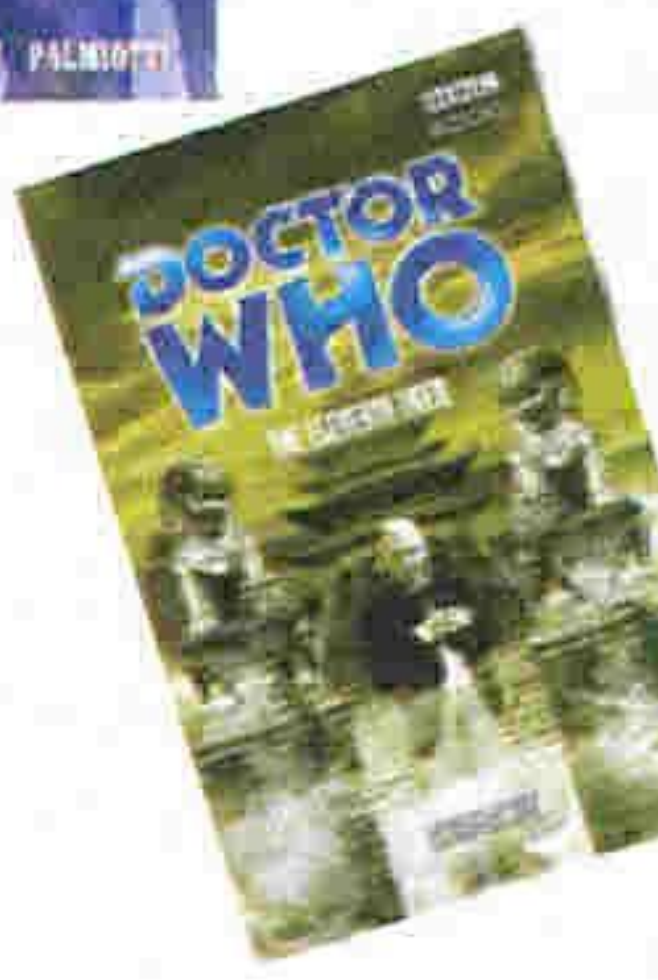

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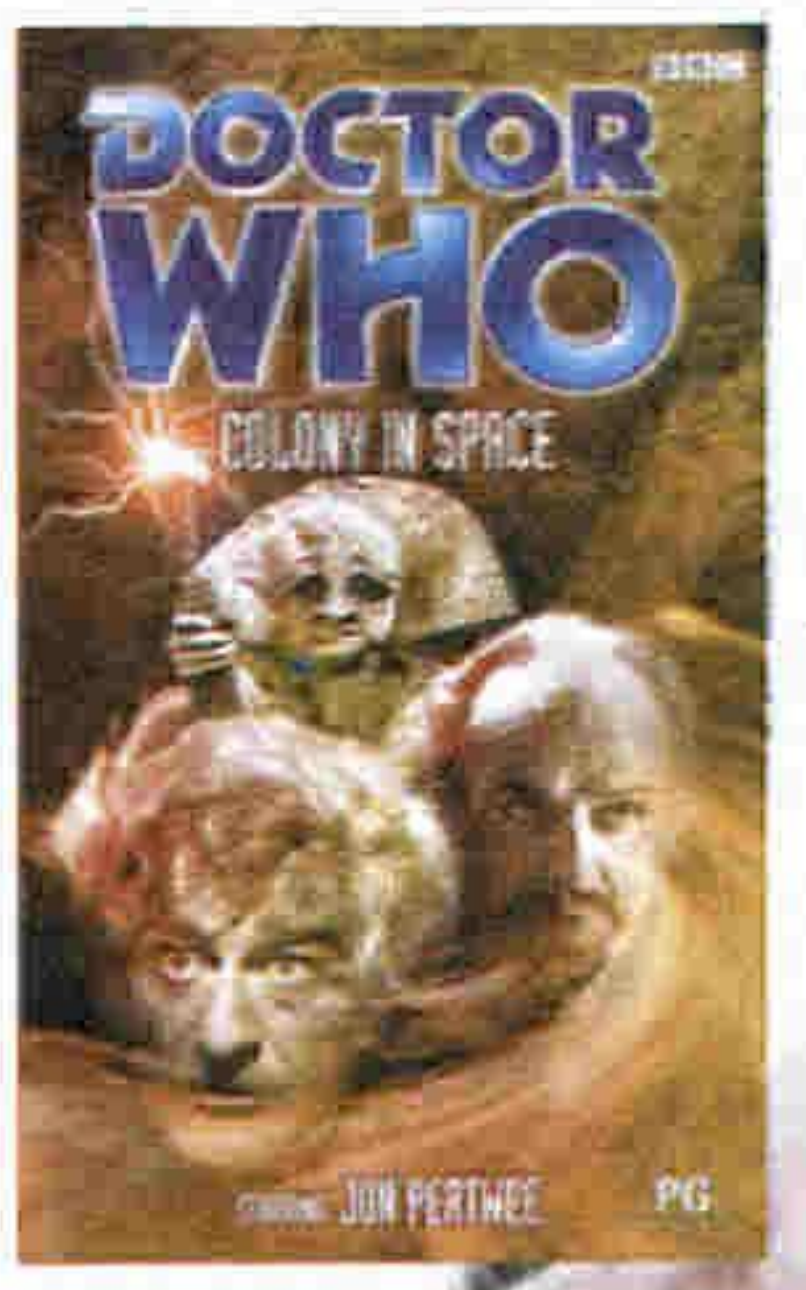

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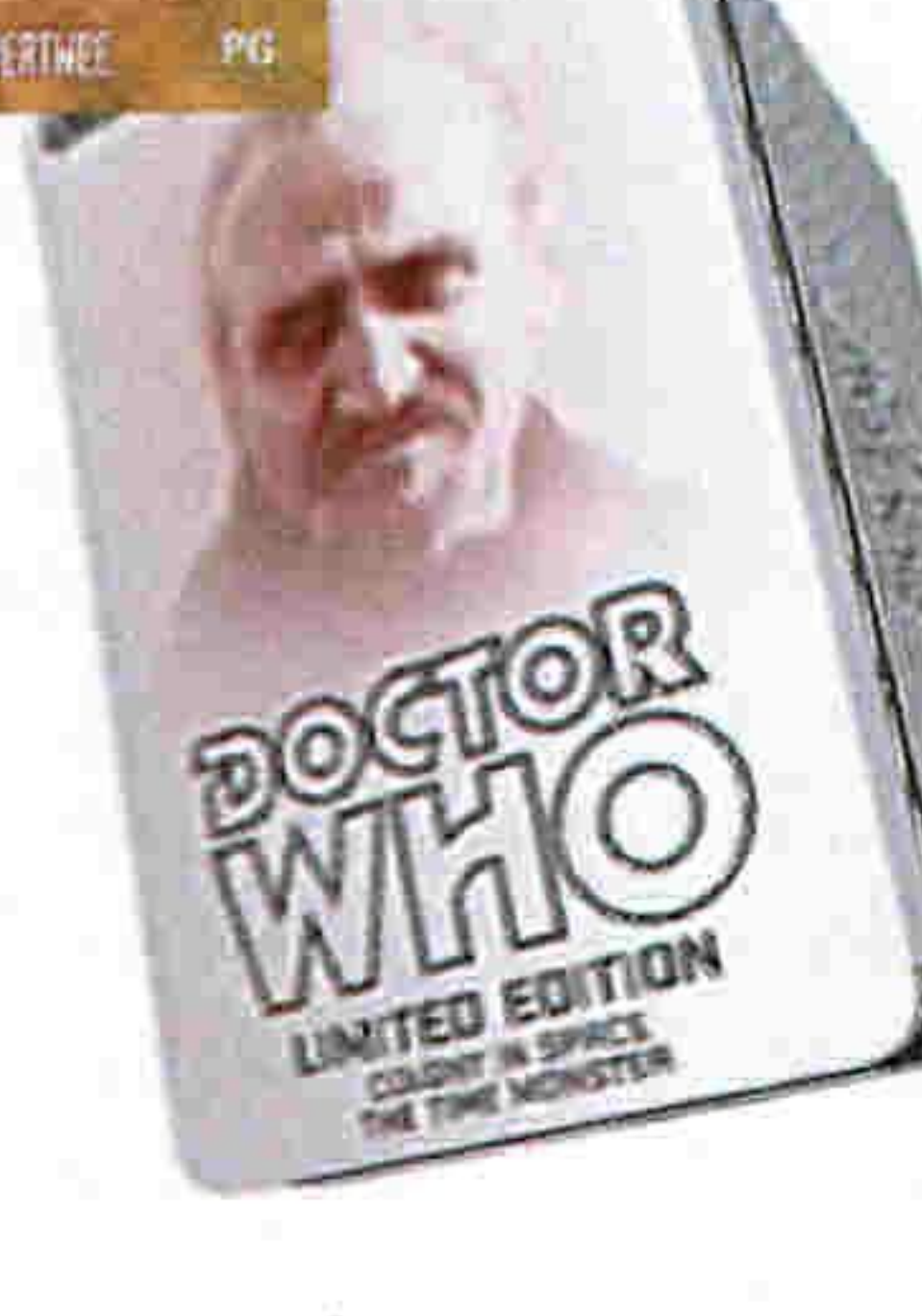

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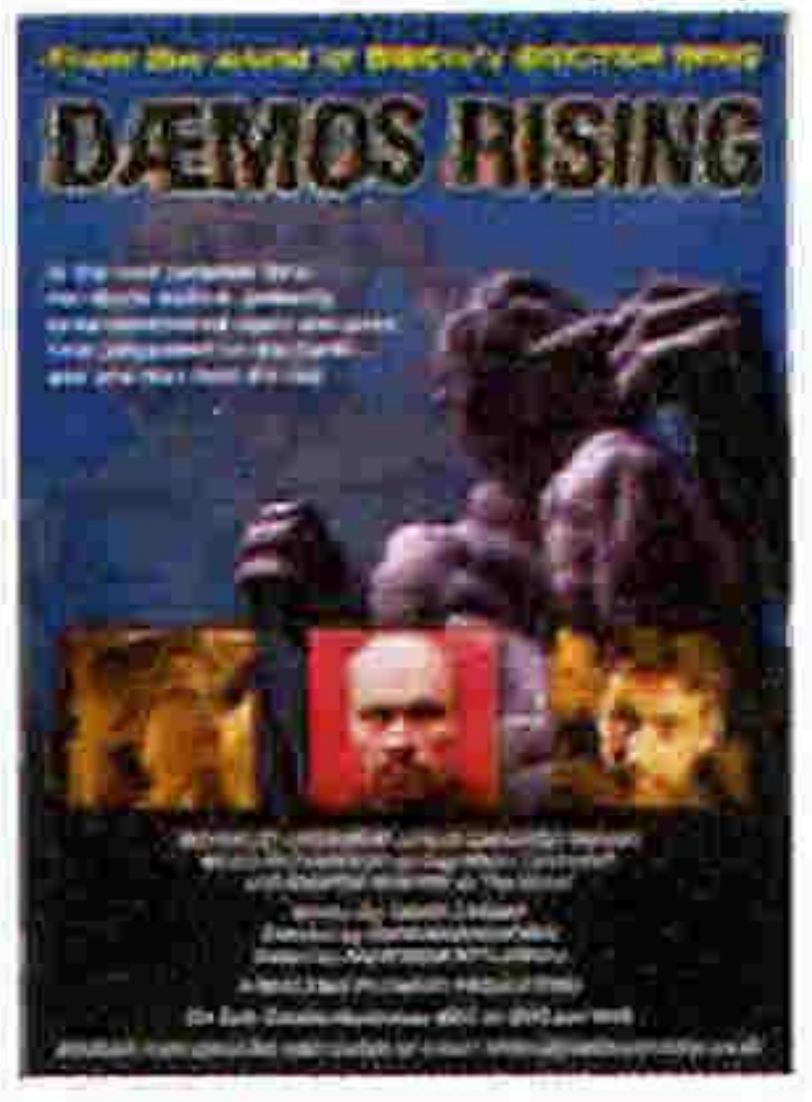

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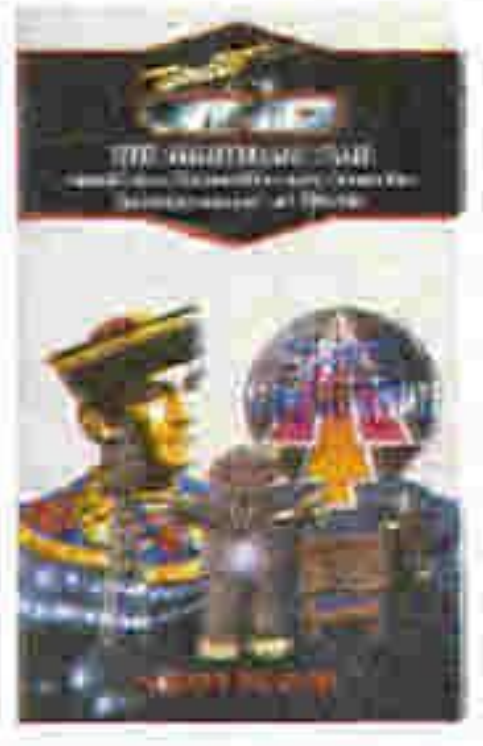
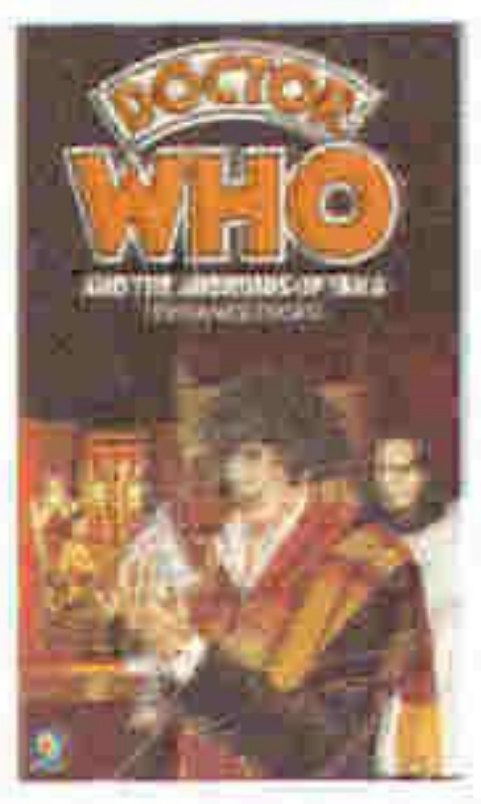
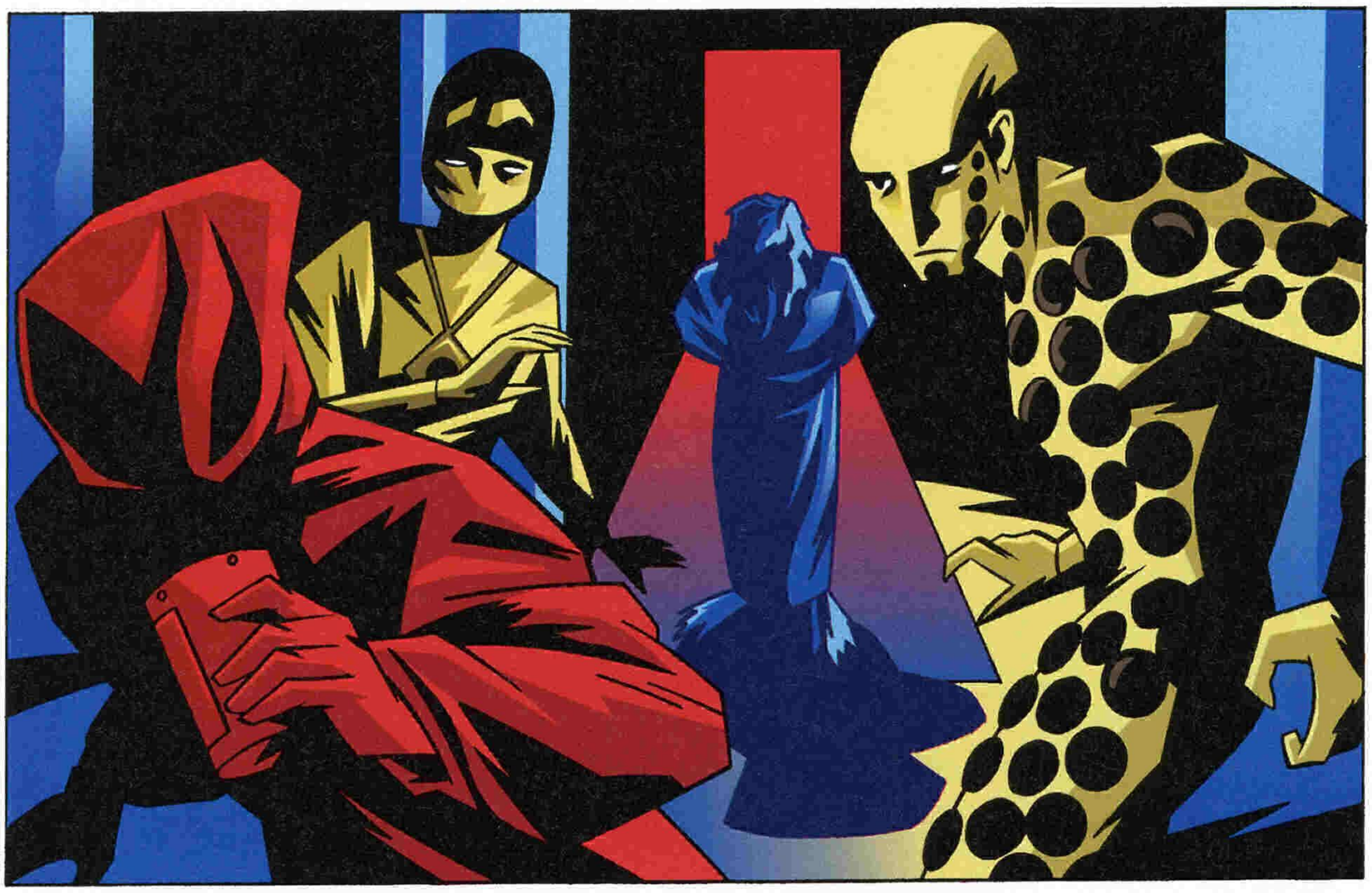




THE TIME TEAM TAKE TWO!

THEIR ONGOING MISSION: TO WATCH ALL 696 EPISODES OF **DOCTOR WHO**. IN ORDER. FROM THE START.



EPISODE 092 DAY OF ARMAGEDDON

The Time Team's mission statement is clearly stated at the top of this page. They must watch all of *Doctor Who*, in order, from the start. There must be no repetition, no hesitation, no deviation. Well, not that sort of deviation, anyway. An additional rule is that outsiders are banned from the sessions, as they've been known to shatter the atmosphere by actually saying something of consequence. That would never do.

However, today is a special occasion, and rules are made to be broken. For this unique session, the Time Team are revisiting an earlier episode of *Doctor Who*. It's a very special episode, and one they didn't have a chance to see the first time round. They are also welcoming the Restoration Team's Steve Roberts into their midst. It is through his kindness that our gang are today allowed to watch *Day of Armageddon* – the long-lost second episode of *The Daleks' Master Plan* – which has recently been returned to the BBC Archive.

This is a high security operation, and so this very special Time Team session is taking place in a viewing room somewhere in upper east quadrant of BBC Television Centre. Steve's right not to trust our devious group with a VHS of the episode – if he had, then the world and his wife would have had their own fifth generation copy by Whit weekend. Of course, the wife would have left the room straight away, irritated that her husband was watching his silly programme again.

"Look at that," coos Peter as the titles roll. "'*Day of Armageddon*'. I think I'm going to cry."

"And look at Billy!" laughs Clay. "He's very sprightly in this, isn't he? Running, crouching, er ... standing still. He hasn't got his stick, either. Must have been on the Sanatogen that week!"

"Now he's on all fours," chuckles Peter. "You wouldn't guess that from the audio."

Indeed, who knows which other scenes, now only surviving on audio, actually feature the participants crawling around on their hands and knees? Perhaps *The Massacre*'s Catherine de Medici never stands up at all?

Meanwhile, in the Dalek conference room, Mavic Chen is doing some crazy scribbling with a biro braced behind his fingers in a bizarre way. He's either channelling messages from beyond the grave ("Mavic of the Solar System: the missing episode is in Leeds"), or seeking employment as a human seismograph. Either way, it's the sort of messy scrawl you'd get slapped legs for producing in infant school.

"Mavic's alien writing is very clever," says Richard. "But very, very funny as well! What does he think he's doing?"

"It puts his bizarre pen tapping in episode five into context at last!" replies Peter.

"Zephon's entrance is brilliant!" says Richard, displaying an unnerving knowledge of alien anatomy. "I love the way the Dalek slowly makes its way down the ramp into the conference chamber, stops at the bottom, silently looks at Chen for a moment and then pulls back as Zephon enters. How cool!"

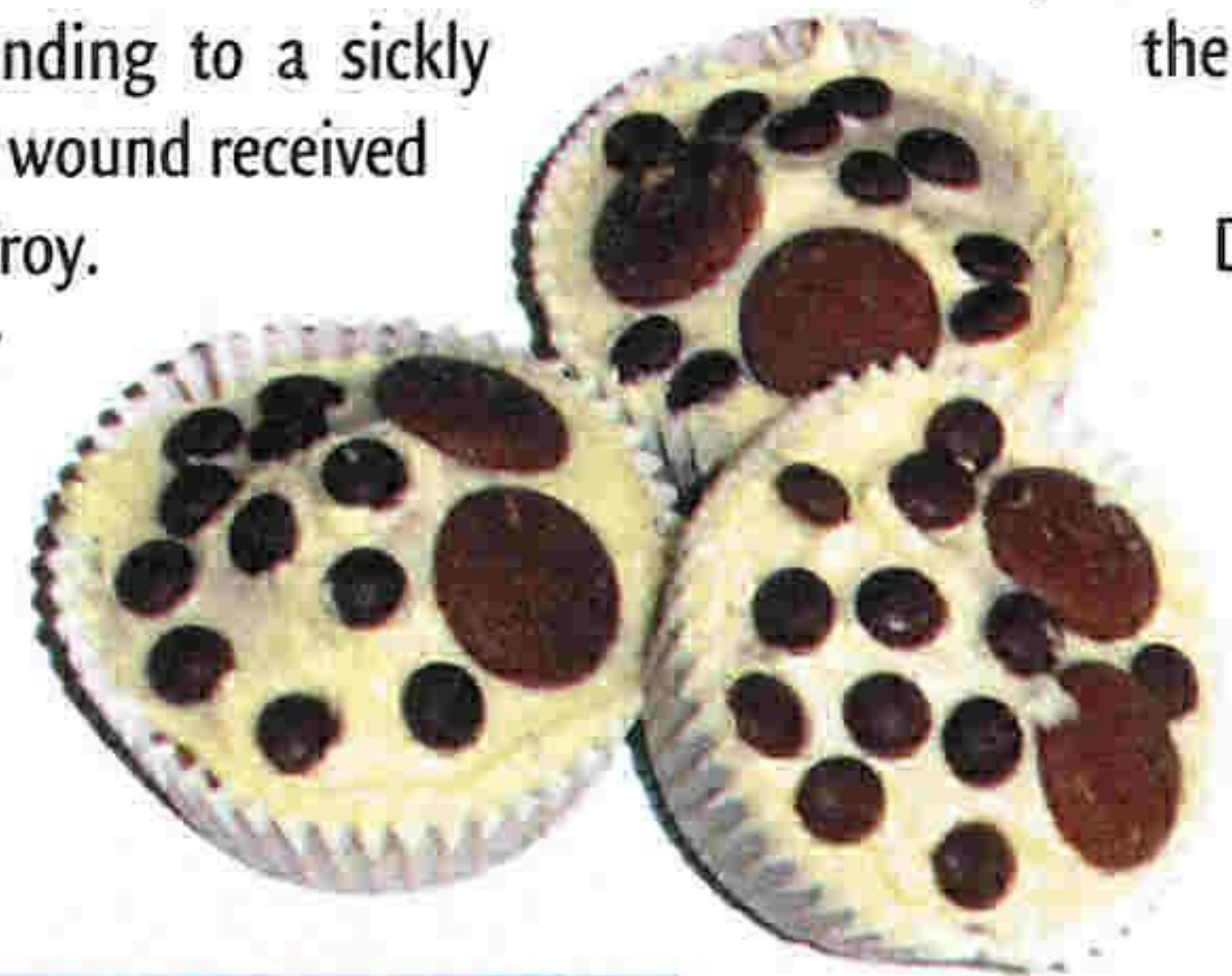
Zephon stalks slowly into the room, his arms stiffly outstretched, as if carrying an invisible ironing board.

"He appears to be drying off his armpits," observes Peter, but as Zephon appears to have bunches of kelp where his hands ought to be, perhaps he's fresh from one of Kembel's beaches.

"And look!" shouts Clay. "He's wearing the War Chief's necklace! I wonder where he got it from?"

Zephon and Chen have a hesitant, uncomfortable conversation, in the way that people do when they're the first to arrive at a party. "So. Did you have an easy trip?" enquires Chen, obviously grasping for something to say, as if delegate Zephon might have had trouble with the buses.

Out in the jungle, Katarina is tending to a sickly Steven, who is recovering from a nasty wound received during their recent adventure in Troy. Bar a few surviving seconds of later footage, which see the suicidal handmaiden whooshed out into space, this is the first opportunity our team have had to see Katarina in action.



Compiled by
GARY GILLATT

Illustration by
ADRIAN SALMON

"Oh," begins Richard. "Isn't Katarina ... odd!" It's as if Adrienne Hill has gone into tragic overacting mode. She seems to be overdoing it at every opportunity."

"Bless her though," replies Peter. "She knew she was only in it for five episodes. She's making the most of her opportunity."

"I think she's just very eager," says Jac. "Although the director – who is generally doing a fine job – did seem to be telling her to do some strange things. It's like he's said, 'Katarina, just contort yourself and put your head in Bret's lap while you say this line, please!'"

"I like her," says Clay. "It just takes a minute or so to adapt to her, er ... *style* of performance. I think she just stays on the right side of irritating."

Back at Dalek HQ, Chen and Zephon have slipped out on to the veranda "to take some air", and to indulge in some serious plotting. And maybe a cigarette.

"It's amazing how this episode fleshes out Mavic Chen as a character," says Richard. "At this early point in the story, he's cheery, witty and quite mischievous. Here, you get a clearer sense of what a top-division villain he is."

"He's certainly nothing like I expected," agrees Peter. "Chen is charismatic, and completely in control. There's barely a hint that he'll go completely loopy later on."

"He's also deliciously camp," chuckles Clay. "And his enormous eye-roll as he decides whether or not to describe Zephon as a 'person' is now one of my favourite things in *Doctor Who* ever. So far, at least!"

"He's also suddenly believable as this figure who can inspire such loyalty in his followers as Guardian of the Solar System – instead of just being another megalomaniac," says Jac.

"And just look at Camfield directing everything for all he's worth!" enthuses Clay. "Chen is virtually dancing around the set, ending up behind those bars, lit by the flickering 'flames'. It's absolutely brilliant stuff. Well done, Dougie!"

Back among the fake plastic trees, the Doctor, Katarina and Steven have joined forces with Earth Security Agent Bret Vyon, aka Saint Nicholas Courtney.

"The Doctor's on top form," says Peter. "Some terrific line fluffs, but all masked well by some faultless lapel clutching. If I recall correctly, this landmark episode also shows the Doctor being truly heroic for the first time – electing to stay and fight the Daleks rather than simply escape back to the TARDIS. It's the first time he ever does that, you know."

"Personally, I'm delighted to have another episode back with Steven in," adds Richard. "Peter Purves does such a good job with the character, especially when he stands up to the Doctor!"

"Nick Courtney works so well with whichever Doctor he meets!" chuckles Peter.

"It's odd to think this is his earliest appearance," says Clay. "My brain just accepts him as an old friend!"

While Zephon decides to stalk around the Dalek city on his own for a while, Chen heads back to the conference room to meet the other delegates. And what a scary, thrilling, sublime and silly lot they are ...

"Camfield must have worked hard with the actors playing the delegates to ensure that they came over as individual alien races," says Richard. "They're all doing something different. Trantis seems to think he's Richard III."

"Who'd have thought he'd shed his little face tentacles so suddenly?" ponders Jac. "Or dreamed that he had such pointy teeth?"

"I'm just shocked that he's so obviously Roy Evans in a wig and a curtain!" laughs Clay. "I was expecting his spikes to disguise him, but no. And how odd that he's here, given that we've just seen him in both *Green Death* and *Monster of Peladon?*"

"Malpha walks like he's wet himself," observes Richard, as an alien with a crazy-paving face arrives. Celation is next, and he's doing a *Fireball XL5* moonwalk, as if each arm was attached to its associate leg by a few inches of string.

"He's very, er ... chiselled, isn't he?" says Clay. "And he's got fewer spots than that one, blurry photo suggested."

"But where's Mr Christmas Tree though?" says Peter, looking in vain for the Delegate Formerly Known As Beaus – he of the stacked conical head and the Fleur-de-Lys crown. "I'm sad that he's not there. "And who on Kembel is that next to Helmet Man? It's a new *Doctor Who* monster! How about that?"

"New delegate! New delegate!" cackles Jac, jumping up and down. It's worth warning you that Jac is fascinated by the Dalek delegates. "Oh my gosh! You think there's nothing new left to be found out, and then the show hits you with a never-before-mentioned creature! And the guy with the helmet – we've always been led to believe that he was only in *Mission to the Unknown*! All our delegate lore is being turned upside down! Why don't they have name badges? Or little plaques by their places?"

"Like on *The Weakest Link*, you mean?" smiles Clay. "That'd be good. I'd vote off that rubber-clad Teletubby woman first."

Elsewhere, the Doctor and his team have clobbered Zephon, and the Doctor has stolen the alien's cloak in a ploy to gain entrance to the Dalek conference. He arrives just in time to see Mavic proudly present his "full emm of Taranium" – the power source for the Daleks' Time Destructor. It looks like a tin can with the label missing. We can only hope he's brought the correct container with him. It would be terrible if he'd got it mixed up with some marrowfat peas or cling peaches.

"Who is that man pretending to be William Hartnell in Zephon's cape?" goggles Clay. "He's at least a foot taller! Was Billy having a picnic in his dressing room by now?"

"Forget what I said about the cunning of Chen," laughs Jac. "He's just run off and left 50 years' worth of the rarest mineral in the universe lying on the table, and the Doctor has just nabbed it. Who'd have thought from the soundtrack that the universe was saved through something so silly?"

Day of Armageddon ends with Bret Vyon about to abandon the Doctor – and his emm – on Kembel. The Time Team have been on that adventure already, of course. So what happens next?

"Can we watch it again?" asks Peter. "I was too excited to take it all in. Watching a 'missing episode' gives me the same thrill I had as a kid when I discovered a new Target book."

"It's wonderful stuff, obviously," says Clay. "The big surprise is in how it makes Mavic Chen seem so much more interesting. Plus, just two episodes in, Camfield is firing on all cylinders and producing some amazing shots. It's clear that we're still missing three-quarters of a fantastic serial."

"There are *so* many surprises!" adds Jac. "We have to reassess everything we thought we knew about the delegates. You have the wonderful warm glow of a mystery solved – and the fascinating revelation of a whole new load of things to find out! What else might be out there still to discover? One story is wrapped up, if you like, and then we cliffhanger into the next."

"Can we watch it again?" asks Peter again, more plaintively.

"First things first," says Jac, opening a tupperware box. "I've made some cakes to mark the occasion."

"They've got spots on," says Clay.

"Chocolate buttons. White icing. They're Celation cakes."

So, as the episode rolls again, the Team munch on their spotty cakes. It's a very Celation celebration ...

A DELEGATE SITUATION

Andrew Pixley attempts to work out which weirdo is which!

In the draft script for *Mission to the Unknown*, the delegates were named as 'Gearon, Trantis, Zephon, Malpha, Sentreal, Beaus, Celation', although by the time of the camera script, Zephon has been blanked out. In the finished programme, their names were apparently visible on lecterns at the conference. A piece in the *Daily Mail* on 7 August 1965 about the recording of the episode the previous day names the aliens as 'lettuce faced Malpha ... Gearon, Trantis, Sentreal, Beanus [sic] and Celation'. On this occasion, Malpha was a speaking role played by Robert Cartland. The others were uncredited extras. Documentation shows that Ronald Rich was Trantis, but the remainder – Sam Mansary, Johnny Clayton, Pat Gorman and Len Russell – were not specified with particular roles and grouped as 'Planetarians'.

However, according to correspondence in an early issue of the fan magazine TARDIS, the delegates were Gearon (wearing the pale pressure suit with the egg-shaped helmet), Trantis (a hunched, hirsute figure with appendages hanging from his face), Malpha (a bald alien in a pale pressure suit with cracks running along his skin), Sentreal (a dark-skinned humanoid in a visored helmet with a pipe running from it), Beaus (a tall, tree-like alien with glowing eyes and a crown) and Warrien (a humanoid dressed in a pale cowl with black lines running along it). Similar information was given in John Peel's novelisation of the episode and also in **Doctor Who Magazine** Issue 79 – only on this occasion Gearon was referred to as Celation. Since Sam Mansary was a black actor, he must have played the delegate in the visored helmet with the pipe attachment, and Pat Gorman does not appear to be playing 'Warrien'.

The delegates reappeared in *Day of Armageddon*. Trantis, now without the facial appendages, had a more prominent role and was recast as Roy Evans. The other speaking delegate, Zephon, played by Julian Sherrier, was a new alien introduced for this episode. Four other extras worked on the episode: Jack Pitt, Ian East, Brian Edwards and Gerry Videl, with casting documents naming East's character as Celation, Videl as 'Beas' [sic] and Edwards as Malpha; Pitt's character was not named, but was presumably Gearon as this was the role he later played in *The Abandoned Planet*. According to costume documents for the episode, Edwards and Evans would look like they did in the 'cutaway' episode. Pitt and East were noted as playing 'new creatures' while Videl was to have a 'black face, spacesuit and helmet'. Celation and Beaus were also named in the dialogue.

However in the rediscovered episode, the delegates visible are Trantis, Zephon, Malpha, the alien in the visored helmet with the pipe (Beaus) and two newly designed aliens – a bald figure with black spots (Celation) and another, rather feminine figure in a tight dark hooded suit with a pale face (a new Gearon). Trantis appeared again in *The Traitors* and then finally in *Volcano*. Volcano also saw Celation upgraded to a speaking role, now played by Terence Woodfield. *The Abandoned Planet* then saw two speaking delegates, Celation (Woodfield) and Malpha (now played by Bryan Mosley), with Celation described on the costume notes as 'No hair, black blobs'. Other extras in this episode were Jack Pitt and Gerry Videl, specified in the camera script as playing Gearon and Beaus respectively.

Thus, in *Mission to the Unknown*, the black alien with the visored helmet was actually Beaus, the creature with the egg-shaped helmet was most likely an early version of Gearon, and the tree-like alien and the alien with the white cowl were presumably Sentreal and Warrien – which would make sense as neither appeared in *Master Plan*. However, without further visual evidence from *Mission to the Unknown*, it is not possible to make a watertight case.

YOUR CUT-OUT-AND-KEEP GUIDE TO WHO'S WHO (AS FAR AS WE CAN TELL...)

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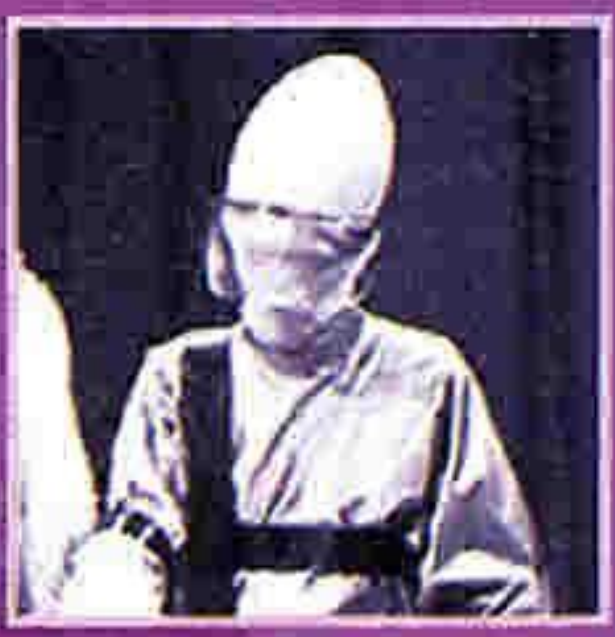
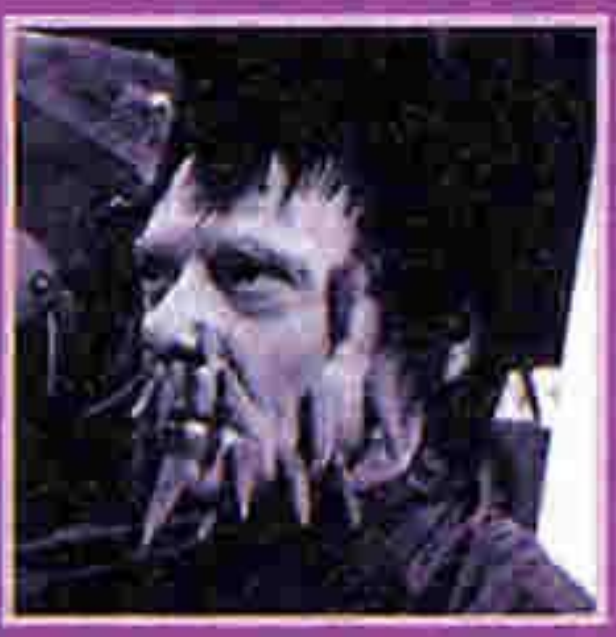
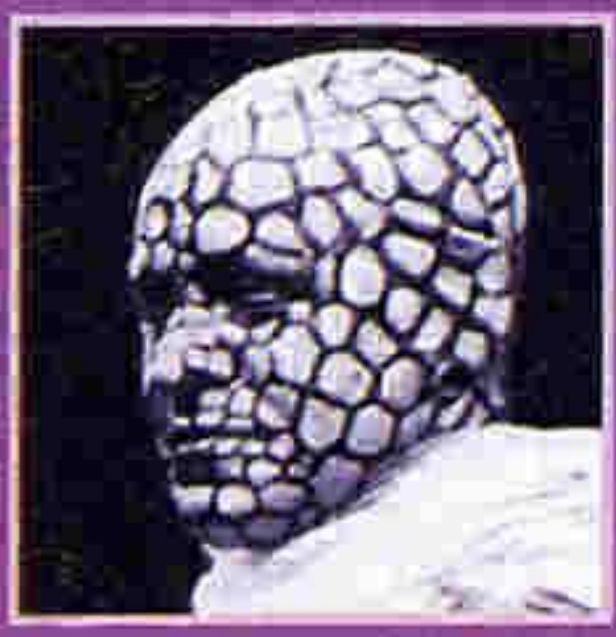
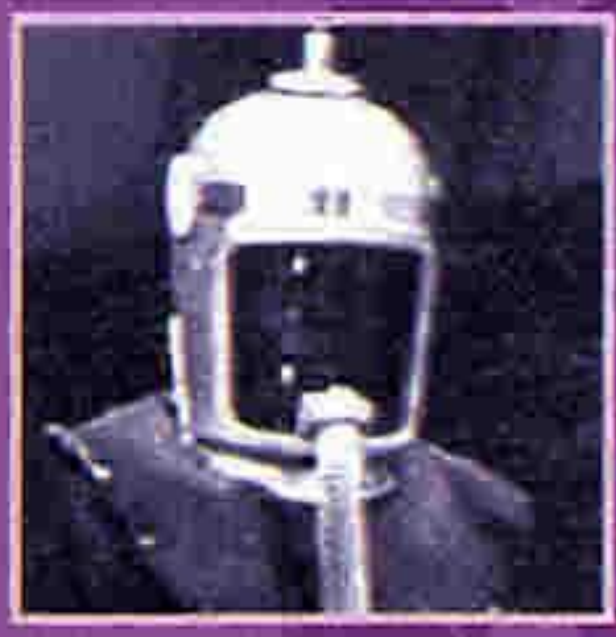
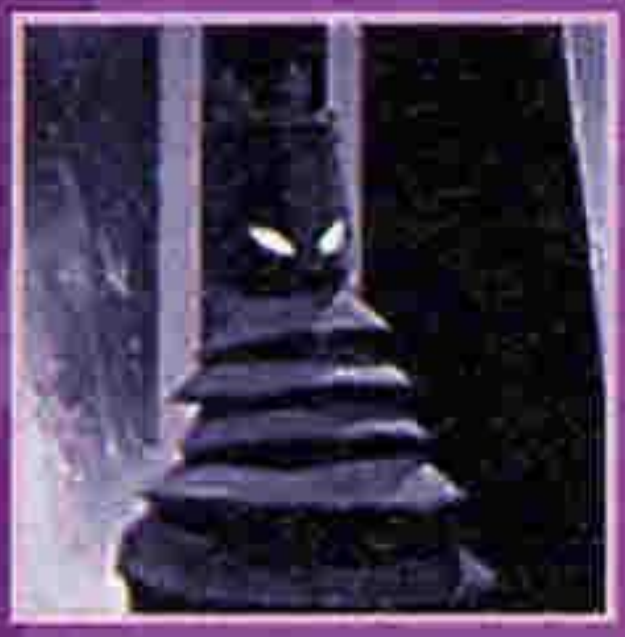
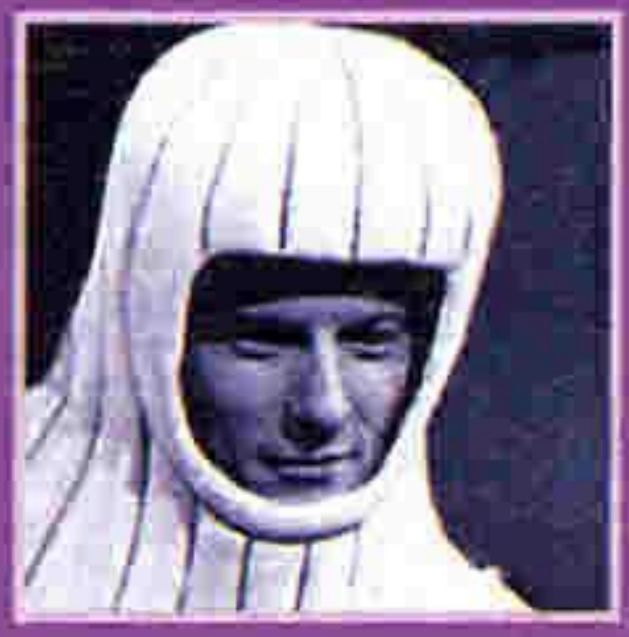
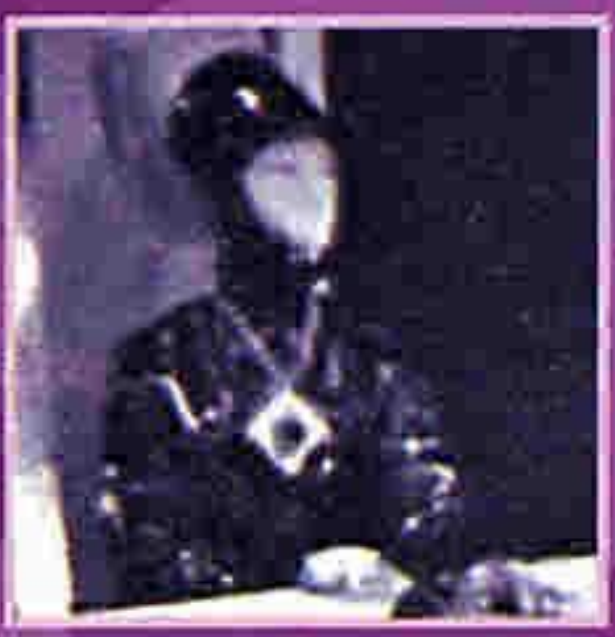
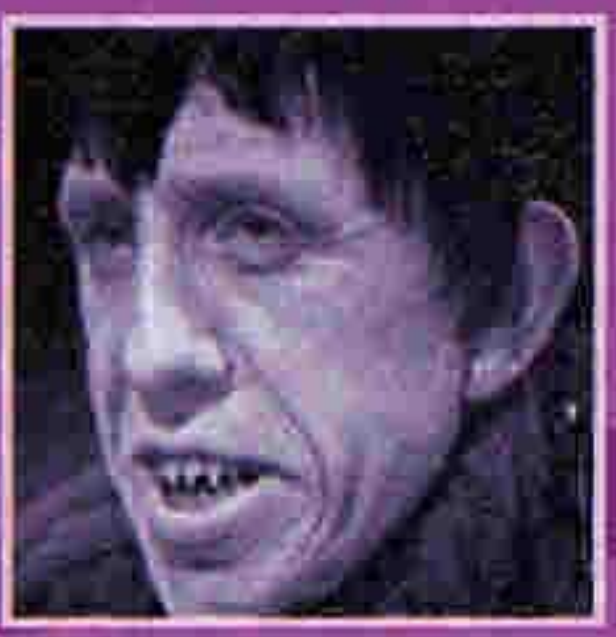
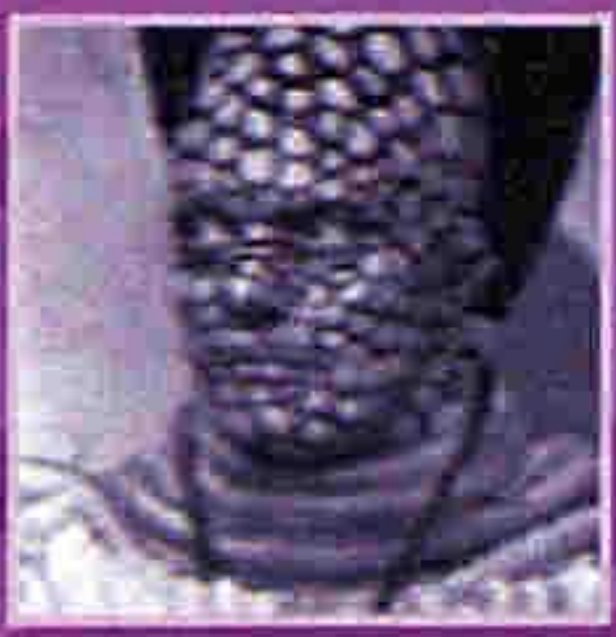
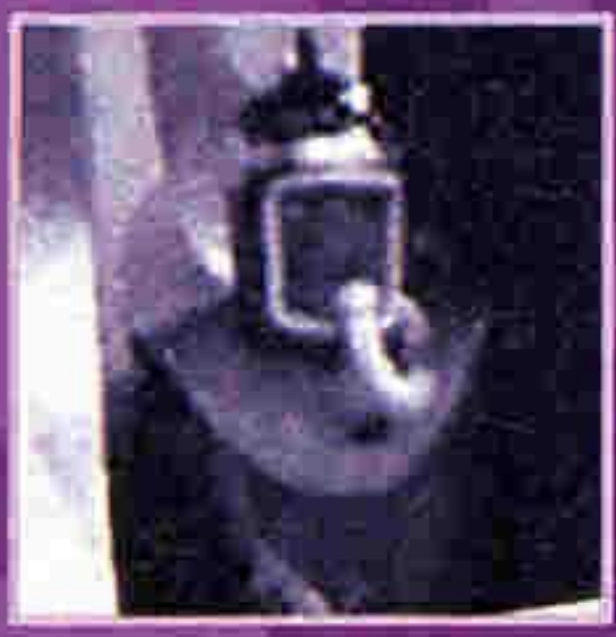
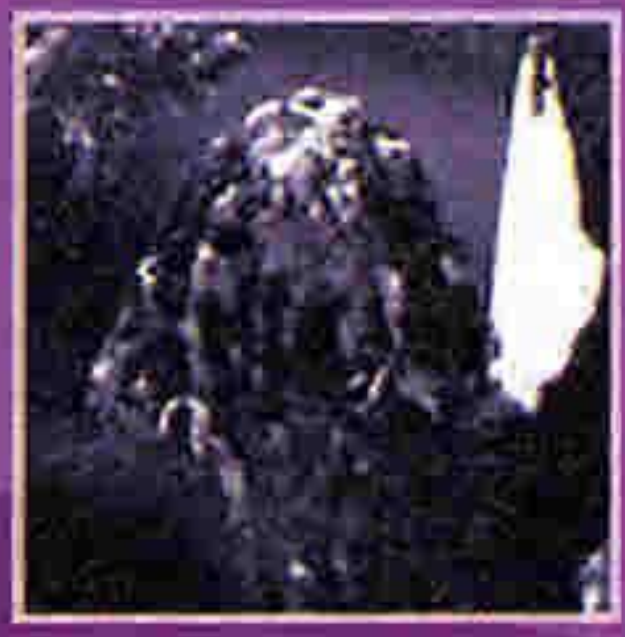
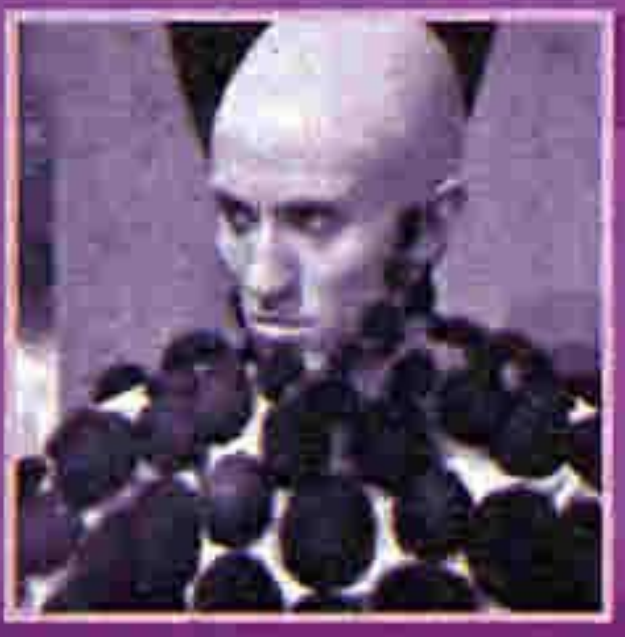
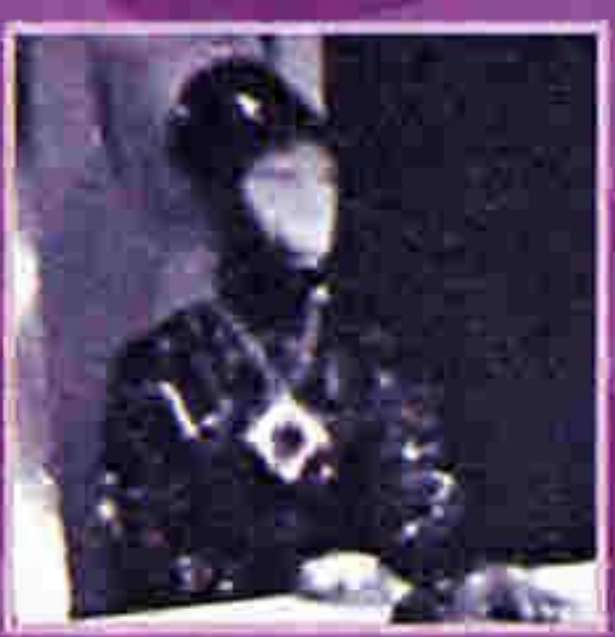
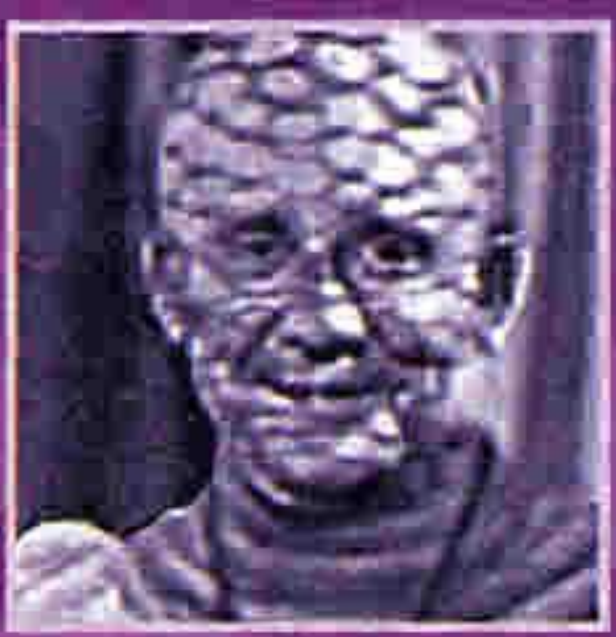
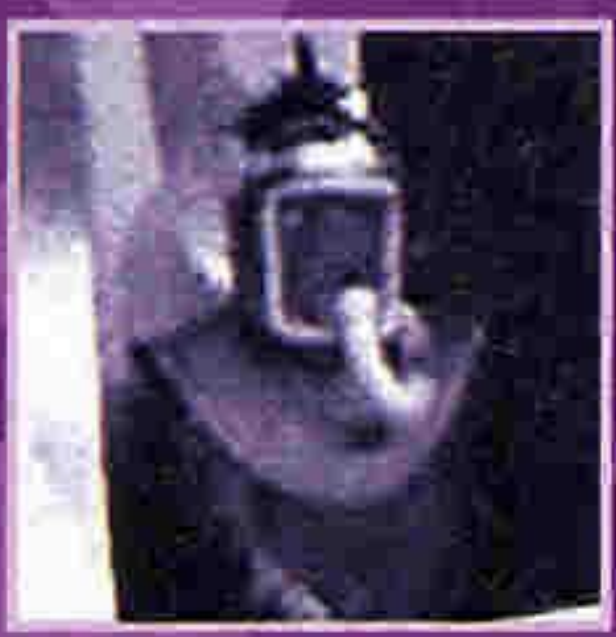
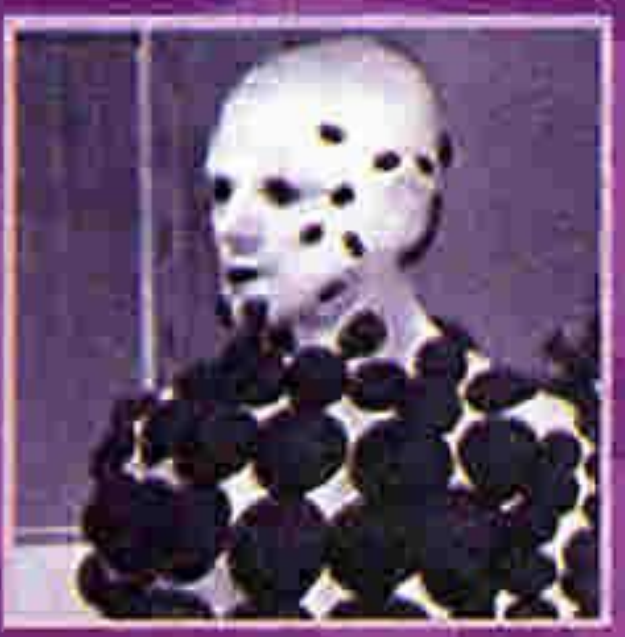
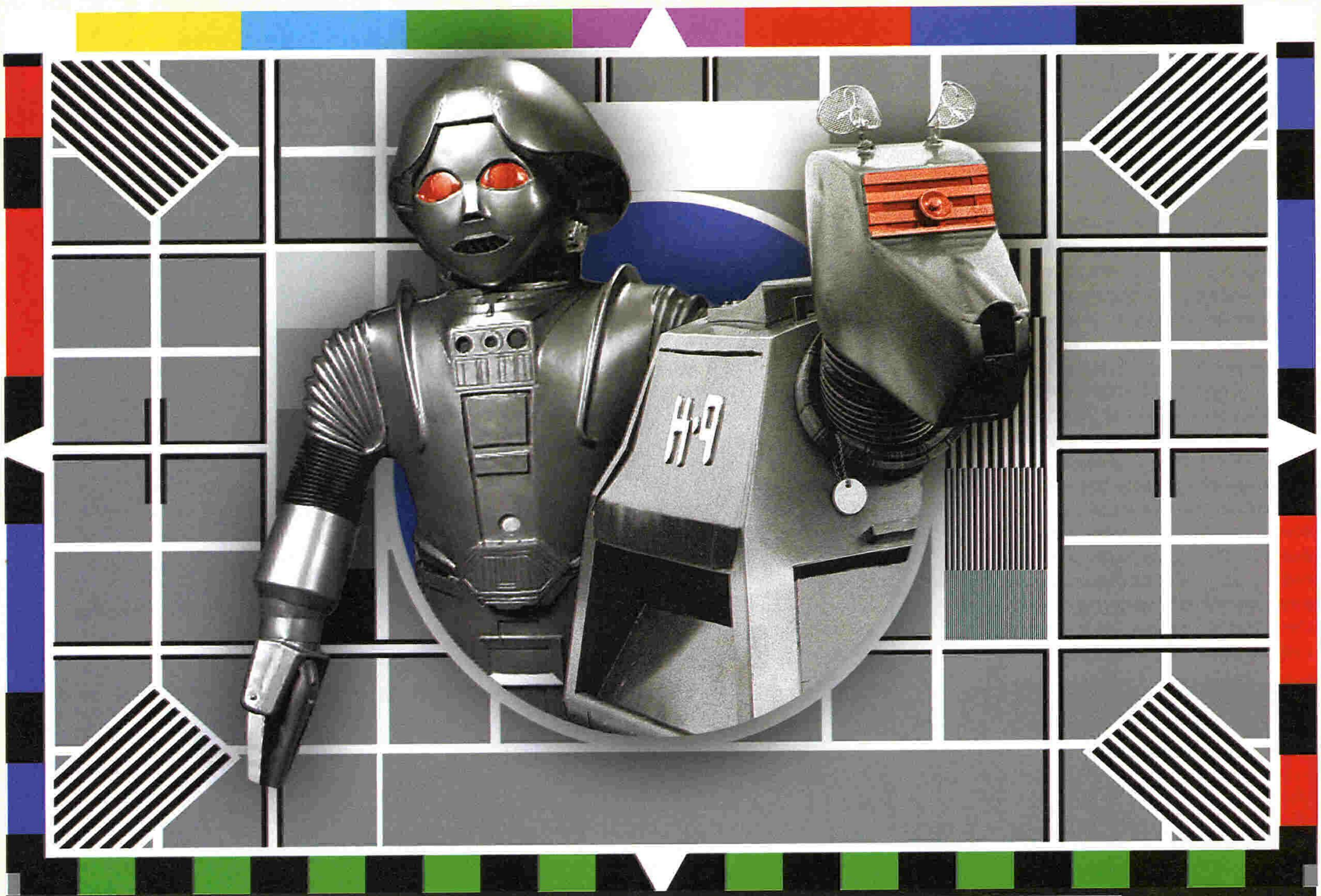
MISSION TO THE UNKNOWN							✗	✗
DAY OF ARMAGEDDON					✗	✗		
THE ABANDONED PLANET		✗	 Artist's impression		✗	✗	✗	



Scheduled

FOR SUCCESS

Part 3: "Clash of the Titans" Written by Andrew Pixley

During its time on air, *Doctor Who* exploited many different genres in the name of science-fiction. Western prospectors, musical comedy, Hammer horror, space opera, fiscal satire and Shakespearean tales of Kings all played their part. But what about the other faces of science-fiction presented by other commercially-minded series from both sides of the Atlantic? Let's borrow the Moroks' time and space visualiser and tune into six occasions when *Doctor Who* was scheduled against science-fiction product on the commercial stations ...

Doctor Who's genre was clearly defined at the outset of its development; the 16 May 1963 format document reads 'an Exciting Adventure – Science Fiction Drama Series for Children's Saturday Viewing' and in June 1963 it was provisionally scheduled for the 5.20pm slot, a position previously occupied by *Circus Boy* (an imported American film series) or repeats of family adventure serials such as *Garry Halliday* and *The Desperate People*. Thus it was comparable to the ABC space serials like *Pathfinders in Space* produced by *Doctor Who*'s spiritual godfather Sydney Newman in 1960/1. After the initial spoiler of the networked *Emerald Soup*, which we looked at earlier, sci-fi opposition was patchy. After the Daleks glided onscreen, it was a brave ITV franchise that would pitch a show from the same (rather expensive) genre in the 5.15pm Saturday slot.

The first instance conjured up on our time and space visualiser (*aka* VHS) is Saturday 11 January 1964. *Doctor Who* was a few weeks old and ABC – which covered the ATV Midlands and Granada North West regions at weekends – had scheduled further episodes of the National Interest Pictures puppet film series *Space Patrol* which had débuted in April 1963. While we know that BBC TV was screening *The Ambush*, the fourth episode of whatever we're calling the first Dalek story this week, listings for ABC are rather vague, and so the instalment *The Buried Spaceship* has been selected as a 'best guess' for representative comparison.

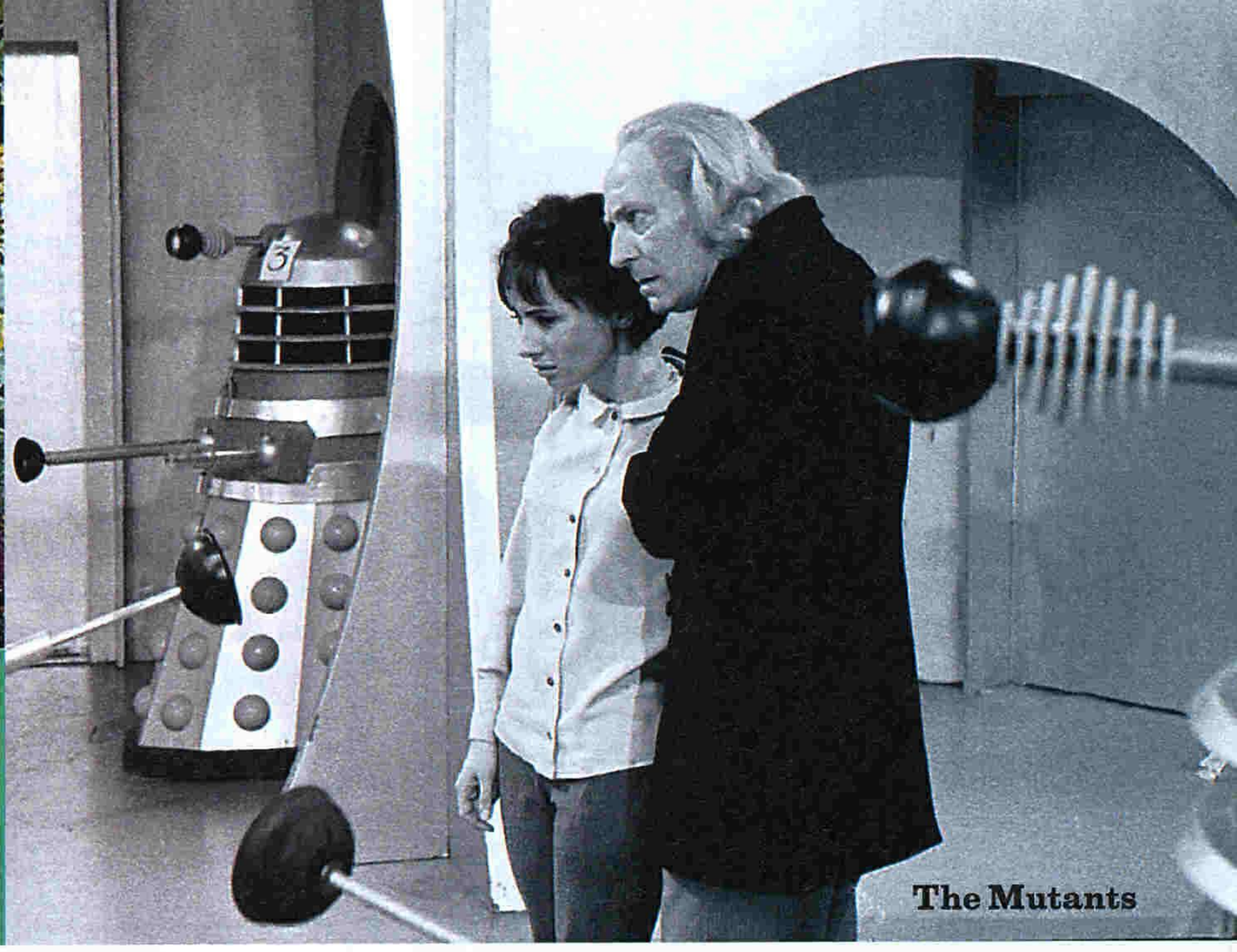
Like *Doctor Who*, *Space Patrol* employed an unearthly electronic music score but in a rather slow title sequence of the animated Galasphere craft used by our heroes zooming around the solar system like a spinning top; less visually interesting than the weird howlaround conjured up by Bernard Lodge. However, whereas *Doctor Who* plunges the viewer straight into the brief recap to last week's narrative, *Space Patrol* followed the opening titles with a shot of a very nice futuristic model city pulsing with life, as a voice-over explained the format for new viewers: "This is Earth. The Year: 2100. This is the headquarters of Space Patrol, and men from Earth, Mars and Venus live and work together as guardians of peace."

Being "guardians of peace" in a very friendly solar system meant a lack of protagonists for the marionette heroes, and as such the appearance of the Daleks as menacing, alien creatures wins hands down over the *Space Patrol* plot in which – after an initial narrative about a drought on Mars which is solved within the opening minutes – the Galasphere 347 and its crew of Captain Larry Dart, Husky the Martian and Slim the Venusian is trapped in subterranean ice caves on Pluto. It seems that there is no hope of rescue within the mere two weeks that their food supply will last. In comparison, the Doctor and friends face a tighter race against time to escape their Dalek captors and warn the pacifist Thals that they are walking into a trap.

The area where the fledgling *Doctor Who* wins hands down is tension. In *The Buried Spaceship*, every life-threatening moment is portrayed in a very static, matter-of-fact way. Much of this is because of the limitations of the puppetry medium in comparison to the emotions of live actors ... although that said Dick Vosburgh's pre-recorded dialogue for Dart does not stumble through the script in the same manner as William Hartnell did in real-time. Nevertheless, *The Ambush* has more to offer a family audience. *Doctor Who* has a set of regular characters who each have their own motivation and behave as real people in an unreal environment. Moral issues are argued regarding the effectiveness of pacifism, and the female characters – notably Barbara – fare better than Marla, the Venusian Space Patrol secretary. "You're not only beautiful Marla, you're brainy," praises Commander Raeburn when the secretary states the obvious solution to the drought on Mars.

It is not that *Space Patrol* lacks imagination – but that *Doctor Who* offered a more exciting adventure which could also interest an adult audience; the BBC

Space Patrol



The Mutants

The Mutants offered more exciting adventure than Space Patrol...

serial is played straight, with a dash of irony. In Leigh's universe, things are deemed exciting purely by placing the word 'space' in front of them (*eg* the 'space medal' which Raeburn will award Dart). *Space Patrol*'s dialogue is designed to spell things out to the young viewer ("Be careful how you tilt the bowl Captain, or you will burn to death!") although the marionettes attempt to teach some basic physics, as the problem of how to reach the Galasphere through the ice depends on black carbon absorbing heat while shiny ice reflects it. Unlike the static electricity hokum of the previous week, Terry Nation's script offers no such morsels of scientific knowledge to BBC viewers. That said, neither show lacks basic technobabble; Commander Brog on Pluto has his sonarbeam and the Thals refer to their legerscopes. But while *Doctor Who* concludes on a cliffhanger enticing the viewer back next week ('Next Episode: *The Expedition*'), *The Buried Spaceship* bows out with a less inviting, badly-delivered gag about food.

Resetting our visualisers to Saturday 9 October 1965, we find ABC running the second episode of *Lost in Space*, a new science-fiction series from America, at 5.15pm, the second half of which will clash with a new Dalek adventure on *Doctor Who* which BBC1 has scheduled for 5.50pm. *Lost in Space* had only started to air in the US a few weeks earlier on the CBS network, who scheduled it at 7.30pm on Wednesdays; with massive investment by producer Irwin Allen in its early episodes, the series told of the galactic wanderings of the Earth's first space colonist family, the Robinsons. The ITV network snapped it up quickly as its first major assault on *Doctor Who*'s ratings success of 1964/5, and, after virtually no coverage on its début, in *Lost in Space*'s second week the *TV World* listing printed a photo of Marta Kristen – *aka* dazzling space blonde Judy Robinson – as an inducement to tune in at the weekend.

While one of the reasons that *The Ambush* was better plotted than *The Buried Spaceship* was that it was merely one seventh of a far greater narrative compared to the self-contained half-hour, *Mission to the Unknown* is a rare example of a one-off *Doctor Who* show. *Lost in Space* purports to be a cliffhanger serial, although in most cases this is simply achieved by sticking the opening moments of the next episode's pre-credits onto the end of an unrelated main narrative. This second episode, *The Derelict*, opens with Professor John Robinson floating away into space from the safety of the Jupiter II spaceship. This current plight is reiterated by an imposing voice-over.

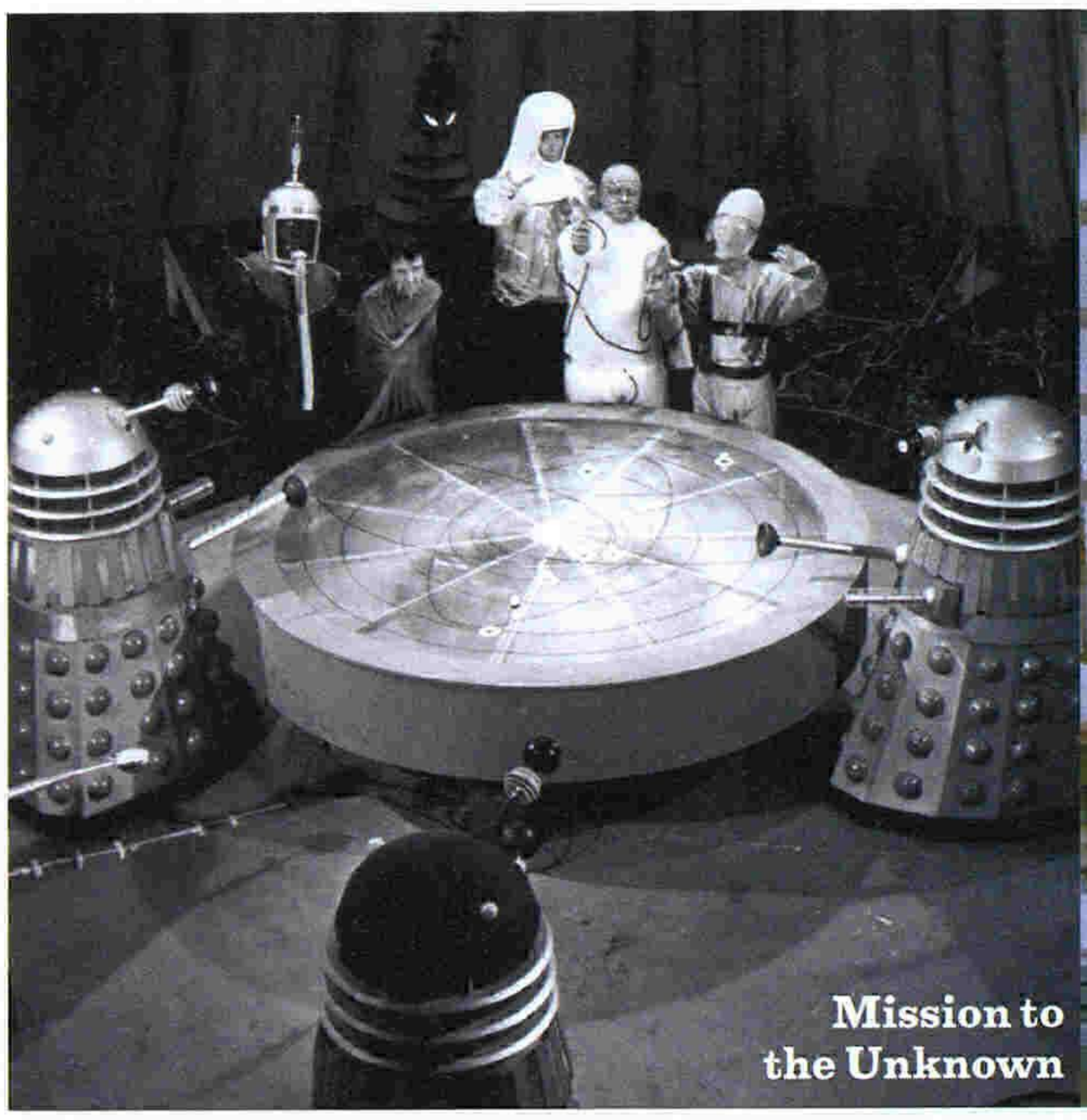
In comparison to the now familiar swirling patterns which simply inform BBC1 viewers they are watching *Doctor Who*, *Lost in Space*'s jolly animated spacemen, spacewomen and flying saucer are accompanied by the names of the show's six stars – including Guy Williams, June Lockhart and Jonathan Harris, American actors known to British viewers for shows like *Zorro*, *Lassie* and *The Third Man*. The narrative of *The Derelict* begins with the battle to get John and Maureen Robinson – the parents of space's first family – back inside the *Jupiter II* before the arrival of a comet, after which in the second half of the show the Robinson's craft is swallowed by a strange alien vessel from which they must escape. There is also a sub-plot concerning Dr Smith, a saboteur who has stowed away on board and who believes the other vessel contains his 'foreign power' cohorts. In comparison, *Mission to the Unknown* offers a tense, dialogue-based plot with a pair of humans battling for survival in an alien jungle.

Both programmes have the right sci-fi look. The Robinsons are decked out in reflective bacofoil spacesuits, while the crew of the United Nation's Deep Space Force Group 1 wear similar garb of less glamorous design. Jupiter II has its electronic voiced robot ("It does not compute!"), and the humans on Kembel are up against the popular might of the Daleks ("Exterminate!"). Mission Control on Earth and Professor Robinson's log entries confirm the date as 21 October 1997, while Lowery and Cory discuss twenty-second-century Dalek invasions as events way in their past. Both series also suffer from some rather melodramatic incidental music.

But the species aboard the derelict which the Robinsons encounter are totally alien – strange moving masses which communicate by the discharge of electrical energy. The aliens seen on Kembel are a disappointing assortment of men in odd costumes and make-up and with decidedly funny voices. The modelwork afforded the Allen series is more impressive than anything the BBC can muster, with smoothly executed model shots of the *Jupiter II* entering the bizarre – if roughly crafted – derelict.

Again, *Doctor Who* offers greater pacing. The initial rescue of Professor Robinson – which pilot Don West urges must be performed within three minutes – takes at least *ten* minutes on screen. Similarly, the impressive, expensive derelict interior (think monochrome Axos) means that interminable minutes have to be devoted to atmospheric shots of Will and Dr Smith ambling around it. This comes around the critical 5.50pm mark when many viewers must have been tempted to hop channels for their Dalek fix, rather than wait for the lacklustre cliffhanger of *Jupiter II* being pulled towards a new planet and the caption: 'To Be Continued NEXT WEEK! Same Time – Same Channel'.

While there are some nice character moments between the Robinsons (Judy Robinson and Don West getting friendly, Daddy Robinson looking in on the kids at night) in comparison to the relentless plot-plot-plot spouted by Marc Cory, the female Robinsons fare badly in the character stakes and the Space Security Agent with his ruthless determination presents a fine substitute for the absent Doctor. *Mission to the Unknown* seems terrifyingly believable, despite the videotape immediacy of its studio confines and lower budget. *Lost in Space* meanders along, never forgetting the sweet family bond which renders some episodes unsuitable for diabetics. While Dr Smith is a fine anti-hero on par with the early Hartnell Doctor, this great character is counterbalanced by the super-intelligent brat Will Robinson, an example of the cliché *Doctor Who* did so well to avoid. Of the other Robinsons, Marta Kristen gets the rawest deal as nothing more than a blonde clothes peg to excite male hormones over her bacofoil beauty; even the worst-developed TARDIS companions were never treated this badly. *Lost in Space* was offering ABC viewers some superb gloss, but BBC1 had the



Mission to the Unknown

Lost in Space

substance. Both, though, were superbly geared to appeal to a wide range of family audiences.

By now, the BBC was measuring its commercial rivals, producing Audience Barometers; breakdowns of how its shows measured up to the competition. The sheet for Saturday 9 October shows *Doctor Who* still in command of its slot with a 16.6% share compared to a combined 13.0% share for ITV – of which 10.4% were tuned to the plight of the *Jupiter II* crew. And, after four episodes, ABC figured that it would be better to move its expensive purchase to the Sunday night 7.25pm slot where it might do better business.

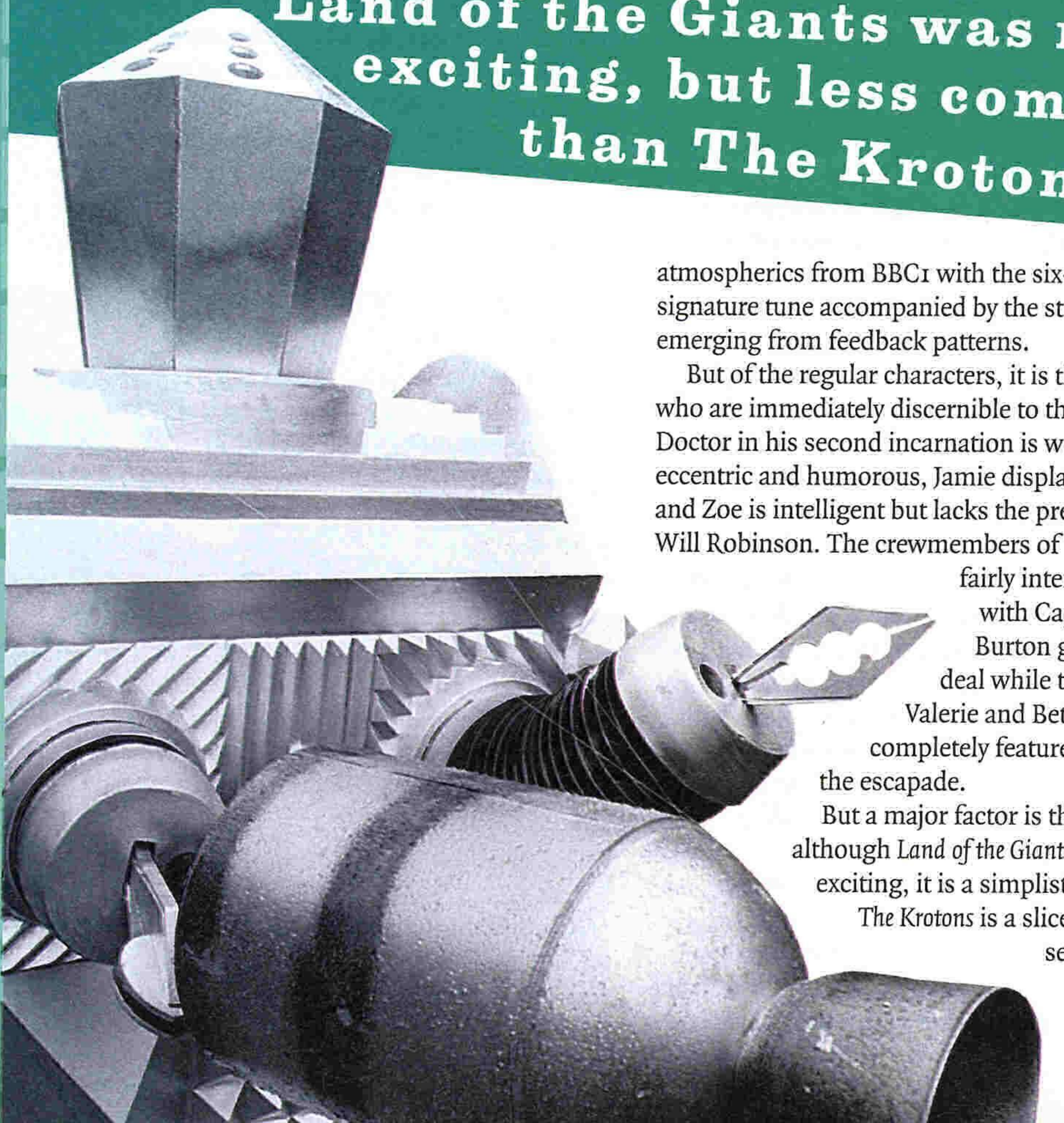
Moving forward another three years, *Land of the Giants* was more Irwin Allen family-friendly sci-fi fare, screened in America from September 1968 by ABC at 7pm on Sundays. In this show, the crew of the *Spindrift*, a sub-orbital spaceship in the year 1983, passes through a strange cloud and they find themselves on a planet very like Earth, but where everything is about 20-times larger.

Terror-Go-Round was the fifth episode to air Stateside, and was a typical example of the series where – most weeks – two of the little people would be captured in the first act and the remainder of the hour would have a combination of the remaining five attempting to rescue them from this week's peril. In the London region, LWT scheduled the episode at 5.15pm on Saturday 4 January 1969, starting directly opposite the second episode of *The Krotons*. Thus viewers in the capital were able to watch as loveable rogue Alexander Fitzhugh and young Barry Lockridge heard the notes of giant calliope ... and thus headed for capture in another scale-bending adventure.

In terms of pacing, *Land of the Giants* cracks along. The action for the little people barely lets up at any point; a first rescue attempt nearly succeeds, hunky Mark is tied to a ring over which a giant throws vast metal hoops, and an ingenious plan to escape from a lorry is hatched with the resources available. The effects – particularly for interplay between giants and humans – are highly acceptable (as one expects from Allen's stable at their best); even today they are still immaculate and lack the awkwardness of the BBC's similar CSO experiments. The cost-conscious *Doctor Who* visuals are cruder, but more sparingly and carefully used. The score for *Terror-Go-Round* is a robust and exciting element throughout, along with a very catchy theme tune against a fast-cutting title sequence of animation and the show's stars – and far more attractive than the dour *musique concrete* atmospherics from BBC1 with the six-year-old signature tune accompanied by the star's face slowly emerging from feedback patterns.

Land of the Giants

Land of the Giants was more exciting, but less complex than The Krotons...



But of the regular characters, it is the TARDIS trio who are immediately discernible to the viewer; the Doctor in his second incarnation is wonderfully eccentric and humorous, Jamie displays fierce loyalty, and Zoe is intelligent but lacks the preciousness of Will Robinson. The crewmembers of the *Spindrift* are fairly interchangeable, with Captain Steve Burton getting the best deal while the women – Valerie and Betty – are completely featureless during the escapade.

But a major factor is the plot itself – although *Land of the Giants* is more exciting, it is a simplistic rescue tale. *The Krotons* is a slice of a complex serial with many sci-fi concepts (reanimation

Season Eight

(25 programmes: January-June 1971)

BBC1: Saturdays: 5.15pm to The Claws of Axos, then 6.10pm from Colony in Space

The first part of the year saw *Doctor Who* – back between *Grandstand* and the *News* – fending off first the family face of pop music and chat in *Stewpot* (with Ed Stewart) and then the wildlife documentary *Survival* for viewers in London. Both very different shows to the exiled *Doctor Who*. Other regions filled the 5.15pm slot with sitcoms like *The More We Are Together* (middle aged sex antics with Betty Marsden from Yorkshire TV) until ATV decided to relaunch UFO ... with other areas following suit. For the last few weeks of Masterful machinations, *Doctor Who* was shifted clear of its ITC rival to 6.10pm – after the *News* and before *Tom and Jerry* – where it faced the ITV news and, in London, *Whittaker's World of Music* (that's Roger of *Durham Town* fame, not David), an assortment of old comedy films or sitcoms like *Nearest and Dearest* (hilarious goings-on at a Granada pickles factory) out in the sticks. As such, *Doctor Who* generally remained well ahead of the field, with often double the audience for ITV in the same slot.

Audience Size: 8.0M average (max: 9.5M for *Colony in Space* Episode Three; min: 6.7M for *The Mind of Evil* Episode One) No Reaction Indexes recorded

Top Dramas: *A Family at War; Man at the Top* (Thames drama about ambitious climber starring Kenneth Haigh); *Dixon of Dock Green* (Long-running BBC police drama starring Jack Warner); *Hadleigh* (Yorkshire drama about country squire starring Gerald Harper)

Season Nine

(26 programmes: January-June 1972)

BBC1: Saturdays: mostly around 5.50pm

Doctor Who or *Who Do You Do?* was the most common choice on offer in the first weeks of 1972, with LWT fielding a brand new show of comedy impressionists from which Freddie Starr was destined for fame. Other areas also offered re-runs of *The Avengers* and *Randall and Hopkirk (Deceased)*, while on BBC1 *Doctor Who* appeared between a cartoon and the very popular *It's Cliff Richard* (with the New Seekers singing this year's *A Song for Europe*). From February, those not suffering power cuts could choose between Sea Devils or the likes of *Sale of the Century* (a new low-budget quiz show hosted by Nicholas Parsons from the depths of Anglia television), Dora of crystalline beings, community control via teaching) played against unfamiliar backgrounds. Most of the action in *Terror-Go-Round* unfolds in a massive forest clearing no different from that seen on Earth. Also, the protagonists are recognisable people, carney folk complete with clichéd neckerchiefs and earrings – not as visually interesting as the sinister, shining Krotons. Yet, in turn, dealing with human-like giants allows notable dramatic situations. Barry and Fitzhugh are caught by a well-meaning giant boy called Pepe who gives them to his ruthless Uncle Carlos for his tatty sideshow act; he hopes that this means his uncle will stop beating him. Although Pepe hopes to look after the little people, he cannot control Carlos' tempers – and at the same time to release their prizes will mean he has to face his uncle's brutality, a situation which Steve understands. Since it is illegal to keep little people, Steve persuades the boy to inform anonymously on Carlos. Throughout the show, the interaction of Carlos, Pepe and Luigi – the calliope player – makes the trio far more interesting characters than the *Spindrift* crew … and the Gonds.

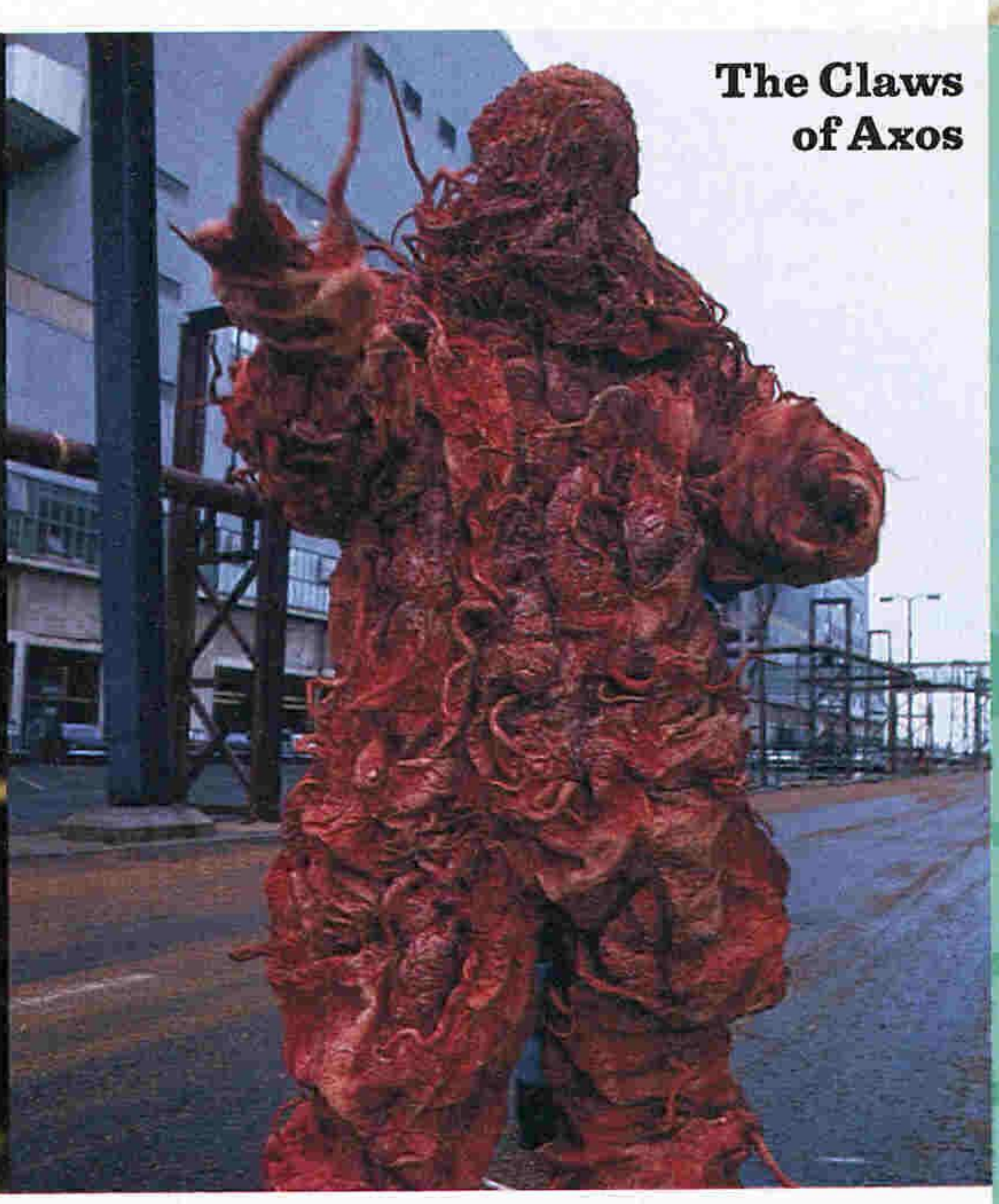
A glance at the barometers show it was a good week for *Doctor Who* with a higher audience then usual at 8.4 million while the fragmented ITV opposition was claiming just under 7.4 million – in London, *Land of the Giants* was accounting for 1.4 million of that total, the lion's share (no pun intended) provided by Ron Ely's *Tarzan* in most regions. Most weeks though, ITV had the upper hand, especially as *Land of the Giants* spread across the UK in Spring 1969.

By 1971, we have another new Doctor, some new competition, and a new dimension to our viewing since colour has arrived on BBC1 and most of the ITV network. The latest sci-fi threat to *Doctor Who*'s Saturday supremacy is *UFO*, a home-grown film series from Gerry and Sylvia Anderson who have now made the jump from Supermarionation puppet success into … well … goodness knows at whom *UFO* is pitched. When it haphazardly débuted on some ITV regions in September 1970, it appeared generally around 8pm at night, offering some tough, dramatic narratives from the year 1980 in which Commander Straker and his SHADO (Supreme Headquarters Alien Defence Organisation) outfit are conducting a secret battle to defend Earth again bizarre organ-snatching, body-mutilating aliens – all laced with high quality special effects and modelwork which we'd come to expect from the Century 21 studios.

But *UFO* got little publicity. So, after various regions had dropped it around Christmas 1970, ITV went for a relaunch in February 1971 as new regions came on board. And if it's not worked for the adults at 8pm, let's give it a shot with the kids at – wait for it! – 5.15pm on Saturdays. Bang opposite *Doctor Who*. And we'll do that regardless of the fact that some of the later episodes are heavy on violence and drugs.

So, Saturday 20 March 1971 finds ATV Midlands re-running *A Question of Priorities* (first screened last October) up against Episode Two of *The Claws of Axos*. Barry Gray's catchy Hammond Organ-style jazz theme of *UFO* accompanied by fast-cutting images of exotic SHADO hardware and subliminal flashes promising tales of '1980' was an excellent hook, after which the programme develops along rather more dramatic lines than the average *Doctor Who*. The focus of the story fixes firmly on the ice-cool Commander Straker who – having enjoyed a day with his son John – sees the boy hit by a car moments after returning him to the care of his ex-wife, Mary. These complex emotional relationships are something which would never appear in *Doctor Who*, as is Straker's dilemma: John is allergic to anti-biotics, and to save his life a new drug must be flown over from America within hours. Straker commandeers a SHADAIR transporter for the task without telling his subordinates. When a potential alien defector starts signalling SHADO from the west coast of Ireland, Colonel Freeman (George Sewell – later to guest in *Remembrance of the Daleks*) has the transporter diverted, unaware of its precious cargo. Straker must chose between information vital against the global threat or his son's life. Ultimately, the rogue alien is obliterated by his own kind, and when Straker arrives at the hospital in the final scene it is to find Mary being brought sobbing from the intensive care ward, screaming "I never want to see you again!" at her former spouse.

Pace-wise, *Doctor Who* packs more in than the Americanised *UFO*. SHADO and Straker come across as people doing a routine job, hinting at vast global and lunar resources just off-screen, and as such more realistic than Brigadier Lethbridge-Stewart and his minimalist UNIT forces. But *Doctor Who*'s trump card for younger viewers is some stringy monsters (even if one of them looks like a man in a sack). The BBC effects are cheap and cheerful, the Axos sets exotic and the scenes with the pompous Chinn dosed with humour, whereas ITC's budget allowed sleek SkyDiver launches and functional workplaces in comparison to a distinct lack of laughs. The flamboyant new Doctor is a far more charismatic figure than the hard-bitten Straker, and the scope of *The Claws of Axos* with its alien substances, time experiments and international deals is more involved than the single emotional dilemma played out in *A Question of Priorities*. *Doctor Who* builds to an exciting, noisy multi-layered cliffhanger with monsters whereas *UFO* ends in silent, stark isolation for the bereaved Straker. Although from the same course on the menu, the two programmes were offering very different flavours. And while 8.0 million wanted escapist hokum from Auntie, only 5.0 million liked



Bryan as a cash-strapped widow in LWT's new sitcom *Both Ends Meet*, or the return of Granada's gagfest *The Comedians*. Finally, on 8 April, ITV mustered its forces to network a new series which beat *The Mutants*: ATV's successful *Funny You Should Say That* which showcased Ken Dodd in sketches from *Doddy's Different Television*. *Doctor Who*'s neighbours were now a *Sports Round-up* and *The Wonderful World of Disney*. With the King of Knotty Ash's six weeks concluded, the opposition to Kronos and Atlantis in London was more *Sale of the Century* while the rest of the country got Bill 'Grugger' Fraser in LWT's sleepy station sitcom *The Train Now Standing* …

Audience Size: 8.5M average (max: 11.0M for *The Curse of Peladon* Episode Two; min: 6.0M for *The Time Monster* Episode Five) No Reaction Indexes recorded

Top Dramas: *A Family at War*; *The Persuaders!* (Roger Moore and Tony Curtis in glossy ITC crime-fighting hokum); *Crimes of Passion*; *Dixon of Dock Green*

Season Ten

(26 programmes: December 1972-June 1973

BBC: Saturdays: mostly around 5.50pm

Placed between *Sport* and the ageing *Dixon of Dock Green*, the triple Doctor team-up was met with a variety of shows such as *Sale of the Century* in London, US thriller series *It Takes a Thief* (starring Robert Wagner as cool cat burgler Al Mundy) in the Midlands and repeats of *The Man from UNCLE* (starring Robert Vaughn as cool spy Napoleon Solo) in Granada, with old favourites like *Doctor at Large* (the revamped *Doctor in the House*) and western drama from both *Bonanza* and *The Big Valley* in play during February. But from mid-April, viewers could chose between the Daleks on BBC1 or a series of largely networked variety shows such as *The Julie Andrews Hour* (with guests Sammy Davis Jnr and Keith Michell), *The Mike and Bernie Show* (those Winters brothers again – with Peters & Lee and Sacha Distel) and *The Rolf Harris Show*. Ooop north, other areas opted for re-runs of the previous season's big hit – Curtis and Moore in *The Persuaders!*. All in all, *Doctor Who* maintained a good profile in the ratings, with later episodes preceding a new Saturday night vehicle for DJ Jimmy Saville, *Clunk Click* (every trip!).

Audience Size: 9.0M average (max: 11.9M for *The Three Doctors* Episode Four; min: 6.8M for *The Green Death* Episode Four) No Reaction Indexes recorded

Top Dramas: *Colditz* (World War II escape dramas from BBC/Universal); *Public Eye* (seedy private eye dramas from Thames starring Alfred Burke); *Special Branch* (Euston Films' national security action starring George Sewell)

▶

Season Eleven

(26 programmes: December 1973-June 1974)

BBC: Saturdays: around 5.30pm for most of the season

Jon Pertwee's final season had an extremely haphazard selection of opposition in its generally earlier slot. Having started some weeks before the New Year season, the opening Sontaran tale was generally pitched against a fledgling talent show from ATV entitled *New Faces*; hosted by Derek Hobson, the hopeful acts facing a hostile panel attracted large enough audiences to make occasional entries into the Top Twenty. However, after New Year 1974 it was a different story, with the same shows airing in different combinations across the country. For example, LWT overlapped *Doctor Who* with the end of light entertainment with Rolf Harris (with guests losts in the midsts of time such as Millie Small, Mac & Katie Kitson and Wei Wei Wong) and then an episode of the cult martial arts western *Kung Fu*. ATV would also take Rolf Harris, but then follow it up with LWT's reasonably popular revival of *Candid Camera* in which members of the public were hoaxed by prankster Jonathan Routh (who, unlike Beadle, genuinely was funny). Yorkshire aired *Candid Camera* and then Rolf Harris while Granada simply placed *Kung Fu* in direct opposition to the Doctor's battles with dinosaurs.

This was very much how the regions ran for the rest of the season, with ATV occasionally opting for *Sale of the Century* and Rolf being replaced in late February by a similar ATV offering hosted by comedian Reg Varney. Things got sorted out on ITV while the Doctor was on Peladon in early April; *New Faces* was now largely networked in direct opposition to Pertwee's final adventures, with LWT overlapping the talent show by placing it after *The Cowboys*, a short-lived imported Western. The BBC line-up generally placed *Doctor Who* after the *News and Sport* and before shows like the barnstorming *Bruce Forsyth and the Generation Game*, more – Now then guys and gals! – *Clunk Click* and *The Wonderful World of Disney*, and in such a slot it continued with its steady audience.

Audience Size: 8.8M average (max: 11.0M for 2 episodes inc. *Invasion* Part One; min: 6.6M for *The Time Warrior* Part Three)
Reaction Index [selected episodes]: 60 average (max: 64 for *The Monster of Peladon* Part Three; min: 56 for *Planet of the Spiders* Part Six)

Top Dramas: *Within These Walls* (LWT women's prison drama with Googie Withers); *Special Branch*; *Upstairs, Downstairs* (drama of Edwardian household from LWT); *The Zoo Gang* (WWII resistance veterans reform to fight crime for ITC)

Space: 1999

ITV's options, with the two different *UFO* instalments on offer attracting under a million. Taking into account the other areas, the Westerns *Gunsmoke* and *Bonanza* were both performing far better than the Century 21 show.

The fundamental difference is that *UFO* was grounded in human drama whereas *Doctor Who* opted towards fantasy. Doctor Who is a near magical figure whose technical knowledge would allow him to solve both problems. Tragically, Straker is only human.

It was the virtues of humanity, as expounded upon endlessly by the Andersons' next lead character, Commander John Koenig, which formed the crux of ITV's next major sci-fi contender four years later. *Space: 1999* did at least début across the UK at the same time in September 1975 – although again the regions didn't know where it belonged. Robbed of a network profile, the Autumn Season launch *TV Times* had a cover boasting Bruce Forsyth, James Bond and Frankie Howerd ... but only a small monochrome still of *Space:1999* with the listings, and a promise that the series took two years to make at a budget of £2,500,000.

The ITV regions were, as usual, left to their own devices. ATV and Yorkshire opted for 7pm in Thursday primetime, whereas London Weekend Television saw it as ideal for 5.50pm on Saturdays against – oh look! – *Doctor Who*. The battle between the two sci-fi shows was a major factor of Autumn 1975; *Doctor Who*'s popularity under the reign of Tom Baker was taking a distinct upswing while *Space: 1999*, the most expensive TV show ever made in the UK, was enjoying a heavy merchandise campaign.

The concept of the Anderson's slick offering was that on 13 September 1999, a massive explosion on the lunar surface blasts the moon out of Earth's orbit and that Commander Koenig and the crew of Moonbase Alpha are now adrift in space, looking for a new home. The show has the transatlantic feel of most ITC products, offering the 'big names' of *Mission: Impossible* stars Martin Landau and Barbara Bain accompanied by Barry Morse from *The Fugitive*, all showcased after another breathtakingly fast title sequence which promises subliminal glimpses of 'This Episode' that look very exciting (despite the fact that nothing is actually happening in many of these choice shots). On Saturday 15 November 1975, the choice for London sci-fi fans was whether to stick with the final episode of *Pyramids of Mars* on BBC1, or turn over after five minutes to catch the start of *Space: 1999*'s *Guardian of Piri*.

Space: 1999's episode opens with conflict between the different members of Moonbase Alpha's crew as to the possibility of inhabiting a new mottled pinky planet which has come across their path. The base's computer gives one set of information while the experiences of the Eagle spacecraft crews sent to investigate are quite different. Koenig travels to the world for first-hand data and is welcomed to Piri (a bit too surreal to be classed as one of the best models in an Anderson show) by a scantily clad woman who, as a servant of the Guardian machine, wants to "relieve you of your human pain." Never one for an easy life, Koenig rejects the zombie-like happiness offered on Piri, but returns to Alpha to discover that his crew thinks otherwise and is already planning Operation Exodus. After days of isolation on Alpha, Koenig follows his people to the colourful, studio-bound plains of Piri where he uses pain to shock his will-they-won't-they love interest Helena Russell out of Happyville and back to normality. Koenig's raygun subsequently rips into the Guardian's swim-suited servant (Countess Scarlioni's Catherine Schell no less), revealing that she is a robot. "This is what passes for life on Piri!" booms Koenig, whereupon the Alphans realise what fools they have been and high tail it back to the moon ... just as, ironically, Piri becomes a lush world full of life again.

Pyramids of Mars

Guardian of Piri moves along nicely, even in comparison to *Doctor Who*'s rapid comic-strip pace. Again, the alien Doctor manages to come over as warmer and more endearing in comparison to the too-human Koenig. The almost *Avengers*-ish banter between the Doctor and Sarah as they evade the Martian trap has little or no equivalent between the Alphans. Both heroes decline the tempting offers of their opponents – power from the jackal-headed Osirian or paradise courtesy of a vast globular machine. The Doctor's weapon is knowledge as he wins out with a scientific principle of radio waves and the sci-fi hokum of a magic box. Koenig's triumph is achieved via human spirit ... and a gun. The threat to the Doctor, Sarah, Earth and the Universe is very well defined in the masked form of Sutekh the Destroyer. The Osirian himself is almost a suave and worthy villain from the George Sanders school issuing eloquent threats to "shred your nervous system into a million fibres." Koenig's opponent is less tangible and the danger of more limited, but of a higher concept – death by apathy.

Guardian of Piri offers some vicious fist fighting between Koenig and his crew, the notion of linking a human into a computer via a piece of co-ax in the cranium (re-cycled by *Space: 1999* script editor Johnny Byrne a decade later in *Warriors of the Deep*) and a conjuring trick from Dr Bob Mathias suspiciously similar to that performed by Pertwee in *The Three Doctors*. The combined forces of ITV that night managed around 2.2 million viewers only – whereas 11.7 million witnessed the demise of the Bringer of Death; for the London region, estimates give *Doctor Who* a 5.4% share over *Space: 1999*'s 1.8% share.

Space: 1999's stall is set out to sell high-concept science-fiction rather than adventure, and to infuse this wherever possible with positive affirmation of human beliefs, spirit and values, and their superiority over all other alien races with strange hair-dos. *Doctor Who*, in comparison, was having fun saving the universe from weird monsters and galactic bully-boys. The format of *Doctor Who* also allows for development – as demonstrated by the changes in cast and setting in recent years. In comparison, *Space: 1999* has limited scope, each show concluding with the meandering moon carrying the Alphans away from one failed hope of settlement towards yet another one.

The cerebral approach of *Space: 1999*'s first season didn't really catch on with the mainstream audience on either side of the Atlantic, so when the show was renewed for Autumn 1976, the marketing people fell back on the popular sci-fi ingredient of monsters. But in the UK, LWT screened the fresh adventures in the kiddie wilderness of Saturday mornings, while ATV Midlands valiantly ran it for seven weeks against *Doctor Who*. Thus on Saturday 25 September 1976, Midlands viewers could see the start of the Alphans' encounter with the androids of Vega in *One Moment of Humanity*, but half an hour in had to chose between seeing Tom Baker's Doctor defeat alien energy in Renaissance Italy or catch Barbara Bain in a Lionel Blair dance routine. From late October, *Space: 1999* had a new home in the Midlands amidst the children's shows on a Thursday afternoon. *Doctor Who* had won again!

However, in the post-*Star Wars* sci-fi boom, there emerged a show that would ultimately hurt *Doctor Who* very badly indeed and lead to many changes in its scheduling and fortunes for the next decade. This was *Buck Rogers in the 25th Century*, a glossy offering from the Universal Studios. Glen Larson was a canny fella at transferring successful movie recipes to television. *Butch Cassidy and the Sundance Kid* had been remoulded into *Alias Smith and Jones* and now Larson was repeating the success by using the sci-fi trappings of *Star Wars* (a fairy tale with robots) to create first *Battlestar Galactica* (western/*Fugitive* with robots) and now exhume 1920s pulp magazine, comic, radio and film serial hero Buck Rogers as a television hero for the 1970s. With robots.

Buck Rogers in the 25th Century débuted on NBC in September 1979 in the Thursday 8.00pm slot and starred charismatic lead Gil Gerard as Captain William 'Buck' Rogers, an astronaut launched into deep space aboard *Ranger III* in 1987. Winding up in the year 2491, he sides with the brilliant Dr Huer and the shapely Colonel Wilma Deering of the Earth Defense Directorate based in New Chicago to defend Earth from the machinations of the Draconians (no, not Pertwee's favourite half-masks) led by Princess Ardala and her henchman Kane.

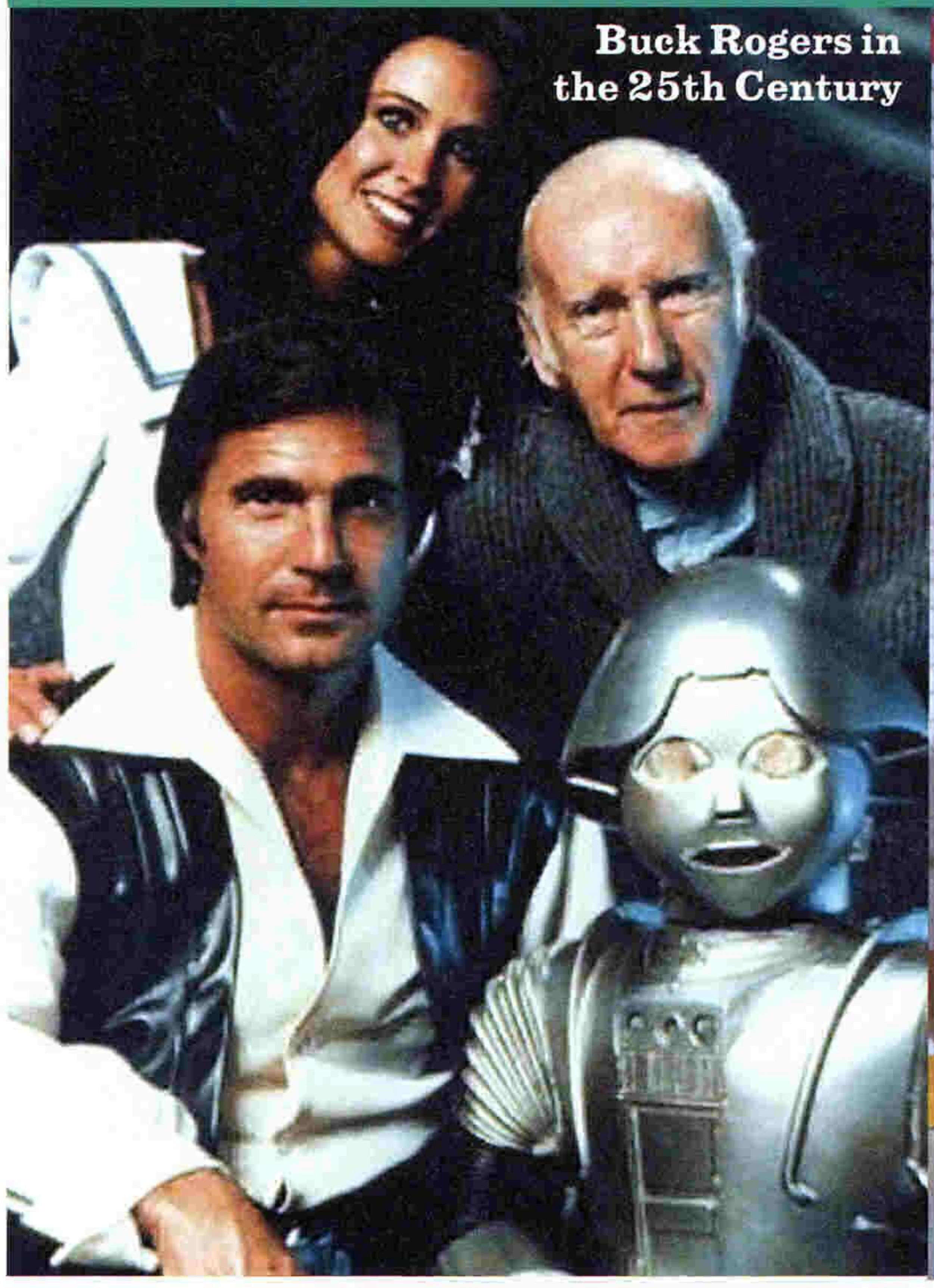
ITV gave *Buck Rogers* a high profile when it débuted in Autumn 1980 – and this new acquisition was sent in to bat to a blaze of publicity directly opposite *Doctor Who*. Buck appeared on the cover of the new season's *TV Times* alongside his robotic pal Twiki, on equal footing with established stars such as Brucie, Eric & Ernie and a young lad called Peter Davison in the sitcom *Holding the Fort*. Inside the covers were more small articles and colour photos. In comparison, *Radio Times* offered a lacklustre article on how Adrienne Corri, the guest star of *The Leisure Hive*, quite liked paintings; *Doctor Who* had appeared on a *Radio Times* cover since 1973 and pride of place went to his schedule successors, Larry Grayson and his Saturday girl Isla St Clair.

As such, on Saturday 6 August, sci-fi freaks without access to the modern miracle of VHS, Betamax or Video 2000 had to chose between *Vegas in Space* at 5.45pm across the ITV network or Part Two of *The Leisure Hive* in John Nathan-Turner's revamped 1980s *Doctor Who* which began at 6.20pm. *Vegas in Space* opens with Buck engaged in a space battle against the Draconians involving plenty of state-of-the-art laser fire, and then devolves into the main plot in which a Cossack-looking smuggler and slaver called Mr Almat is offering to turn over "three fourths" of his crooked business to the authorities. In return, the Directorate must rescue the kidnapped Falina, a computer operator of Almat's, from the clutches of the villainous Sinaloa at his asteroid casino. Buck accompanies Major Marla Landers to the "orbiting city of moral depravity" where he plays computerised blackjack ("That does not compute, sir"), saves the beautiful Tanji from the thrall of the high-collared goatee-bearded Sinaloa, and naturally manages to rescue Falina from black-clad guards, only to reveal – surprise surprise – that she turns out to be Almat's daughter in a rather guessable dénouement.

Vegas in Space had good old-fashioned punch-ups and no less than two battles in outer space; in the epilogue, viewers are even reminded that there were "five occasions where [Buck] could have been killed instantly." The stylishly-directed offering of *The Leisure Hive* was far more cerebral in nature. Of the settings, Argolis is better designed than Sinaloa's HQ, but the bustling holiday-makers are absent in comparison with the numerous ludicrously clad extras playing the computerised gambling tables. K9 is kennelled in the TARDIS this week, and even the Mel Blanc-voiced automaton Twiki ("What's shaking Buck?") only gets a couple of lines before biddly-biddly-biddly-Buck blasts off on his mission. Both shows offer humour, but whereas *Doctor Who* has wit, glimpses of lizard monsters and high-concept time-bending physics, *Buck Rogers* has disco music, large collars, women in skimpy outfits, and gags about gender-bending aliens.

The whole feel of *Buck Rogers*, right from the fun-loving romantic title theme, is one of light-weight, inconsequential enjoyment. *Buck Rogers* is undemanding – devoid of babble about tachyon particles, temporal instabilities, interfibral malfunctions and wafer wave inducers. Even the title *Vegas in Space* tells the viewers what they are getting as clearly as Allen in his heyday (*eg Monster from Outer Space* or *Attack of the Monster Plants*). And on that night in 1980, 8.7 million people wanted *Vegas in Space* while only 5.0 million opted for *The Leisure Hive*.

Buck Rogers thrashed the 'new-look' Doctor Who in the ratings...


Buck Rogers in the 25th Century

The Leisure Hive

Of course, by 1980 the more affluent sci-fi viewers could watch both blackjack and tachyonic games through that space age miracle, the domestic video recorder. By the time tricky choices for fantasy fans arose again in 1985, VHS was widespread. You could therefore watch the start of *Timelash* with your head well forward over a bucket for 15 minutes, until the choice came whether to set the tape recording either tinsel time tunnels and dancing androids on BBC1, or Robin of Loxley being warned by Herne the Hunter's burning prophecy on ITV's *Robin of Sherwood* – either of which could then be enjoyed at a later date.

Over the decades, what *Doctor Who* offered over its commercial competition was a charismatic lead, depth of story, and concept science-fiction ... plus monsters and a sense of fun. The self-contained ITV adventures couldn't get the right complexity of narrative and were usually either from the US market or geared towards US sales, forced to appeal to a lower common denominator or to offer home-spun affirmations about humanity and family values which could halt the pace of the adventure. There was generally more money exploding on screen between the adverts than the BBC licence fee could provide, but the film series were trapped in a time loop of repetitive formats which could only evolve when artist contracts came up for renewal between seasons. *Doctor Who* could offer something more wholesome in development, keeping up with the times, and exploiting the fantastically flexible format to deliver many different flavours of family adventure to suit all tastes.

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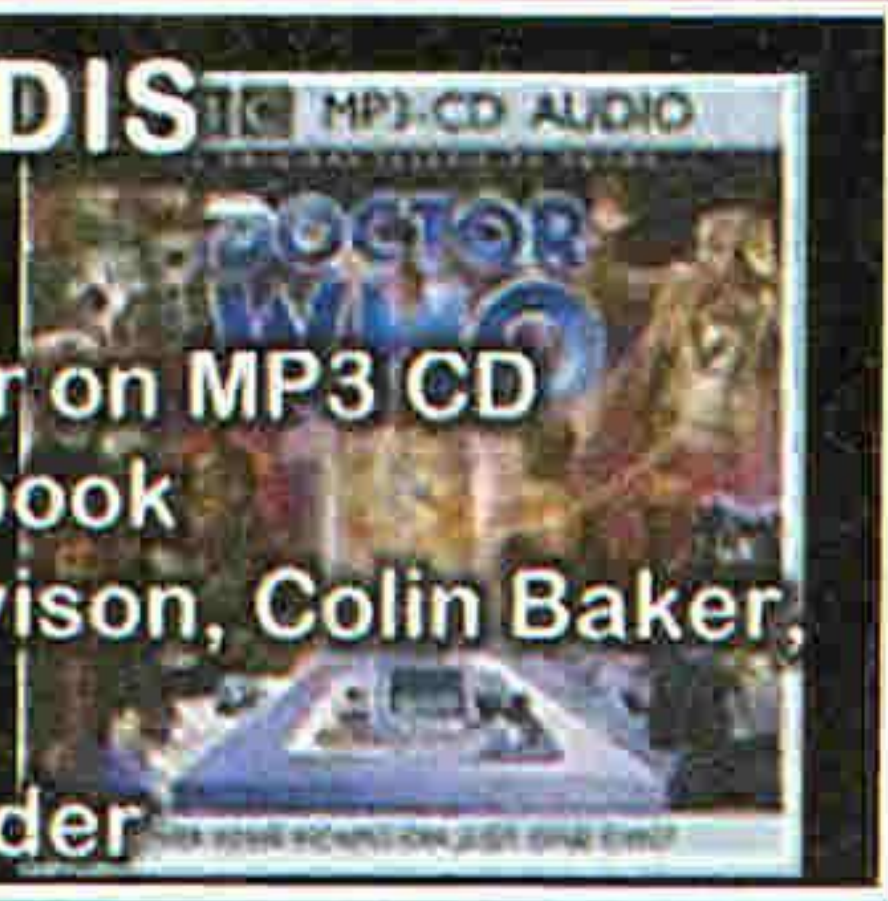

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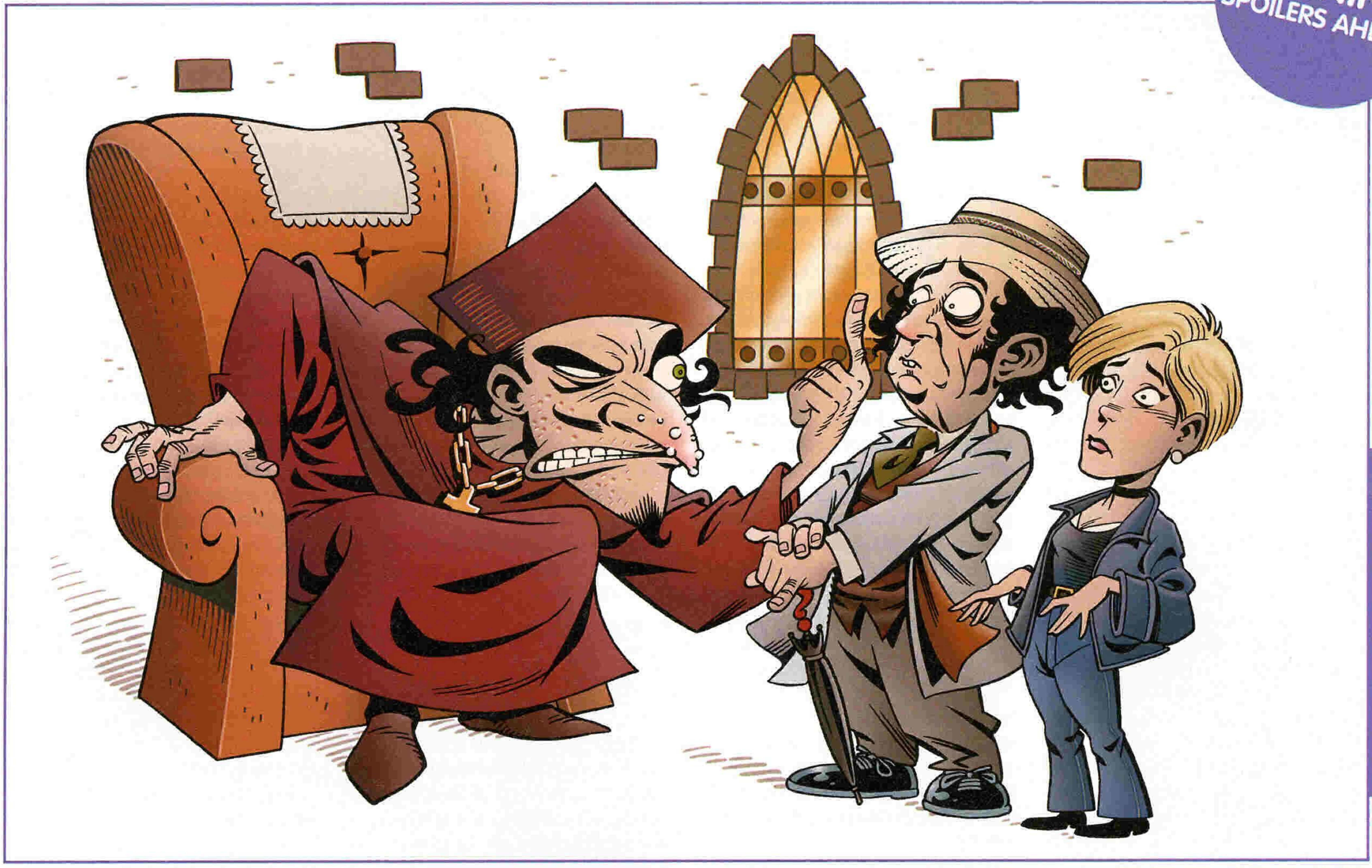
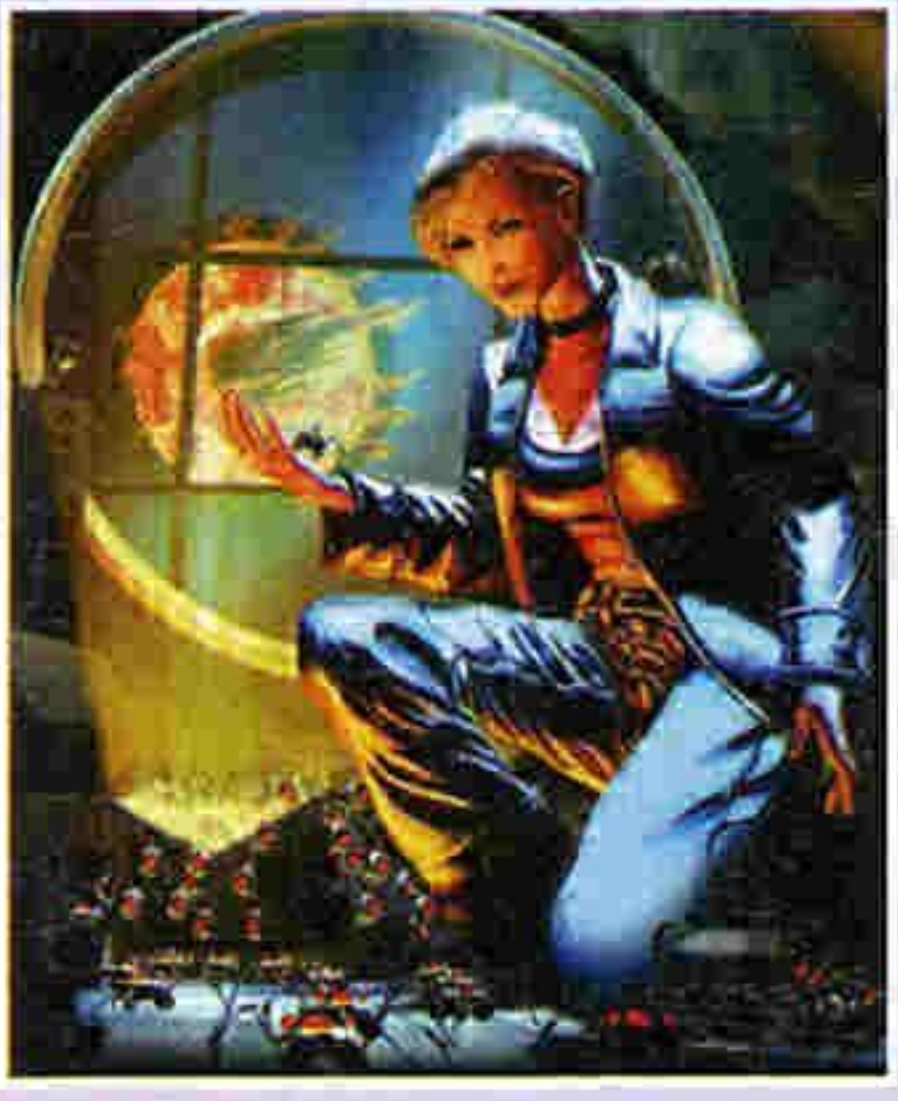


ILLUSTRATION BY ROGER LANGRIDGE

DOCTOR WHO: COMPANION PIECE



NOVELLA TELOS PUBLISHING
AUTHORS MIKE TUCKER & ROBERT PERRY
RRP £25 (DELUXE), £10 (STANDARD)
REVIEWER VANESSA BISHOP

Doctor Who versus the Catholic Church in the twenty-eighth century, a story that promises to be 'bleak' and 'horrible', a Foreword by a parish priest ... If *Companion Piece* sounds a good mix, it's an even better read. It had claimed my soul by its tense and terrific Prologue.

When the Seventh Doctor and new companion Cat arrive on the Church-governed world of Haven, panic spreads amongst the locals, who are determined not to suffer the same catastrophe as when a similar box arrived 16 months previously. Mike Tucker and Robert Perry's story is very straightforward, predictable even – the community is so narrow-minded and suspicious that Cat and the Doctor are made the suspects for just about everything. First the Doctor is seized and almost burned as a witch, and then later implicated in the murder of a Cardinal. But what makes *Companion Piece* so readable and – to me, at least – frightening, is the religious structure it's built on. Now I should say I'm not religious. I'm no expert on any faith or denomination – it just doesn't float my boat. Sure, I've got the basics, but as far as the small print goes, you might just as well be talking about *Farscape*. I can see that *Companion Piece* is about as good an advert for the Catholic Church as *Resurrection of the Daleks* was for the police, but I'm not in a position to be offended by it. On the other hand, perhaps a Catholic Church that zips about in cross-shaped spaceships is just too over the top and camp to upset anyone. A much sharper piece of satire is the old, and officially brain-dead Pope, still in office due to a ruling that real death – or 'soul death' – doesn't occur until five to seven years after brain activity has ceased. I can, however, commend Tucker and Perry on a convincing portrayal of greed, corruption and evil. For a lot of the time, the story's Cardinals and scheming Bishops reminded me of the Time Lords, who aren't averse to a bit of high church theatre themselves.

The chief villain of the piece is Guii del Toro, the devious, manipulative Grand Inquisitor of the Holy Inquisition. Sent to investigate the Doctor, he comes across as a genuinely threatening and more vicious version of Eric Roberts' Master once he'd found the dressing-up box. His steel cathedral of torture is a true nightmare, even housing a crucifixion machine. The authors have a ball with the religious imagery, first presenting us with the haunting image of one dead Time Lord upon the cross (the occupant of the earlier TARDIS to visit Haven) before strapping the Doctor to it in a dreadful tug of war that threatens to rip mind from body.

In-between all of this, *Companion Piece* chews over a comprehensive list of theological questions on existence, faith and the soul. Tucker and Perry use Cat's lapsed Catholic beliefs and extra-terrestrial encounters to prompt discussion about whether aliens, animals or artificial intelligences have souls – an issue further fuelled by a rival Pope happening to be a highly-evolved Dolphin.

The Doctor here is in line with his Season Twenty-Four/Five persona, juggling fruit in a market-place and performing McCoy's human catapult routine – although later he reverts to type a little, evading Cat's questions about her background. Cat is a major success. She arrives without the fanfare of her audio counterparts, or the guarantee that we'll see any more of her, but this lively 28-year-old is easy to like and, more crucially, believe in. The Doctor's relationship with her is comfortable and friendly without the hang-ups and no-go areas of Ace. The only downside is that she continues the 1980s' – and long past-it – obsession with gimmicky juvenile names. Why couldn't she just be called by her full name, Catherine? Only at the end does it become clear that this has been a voyage of self-discovery for Cat, and the relevance of the novella's title clicks.

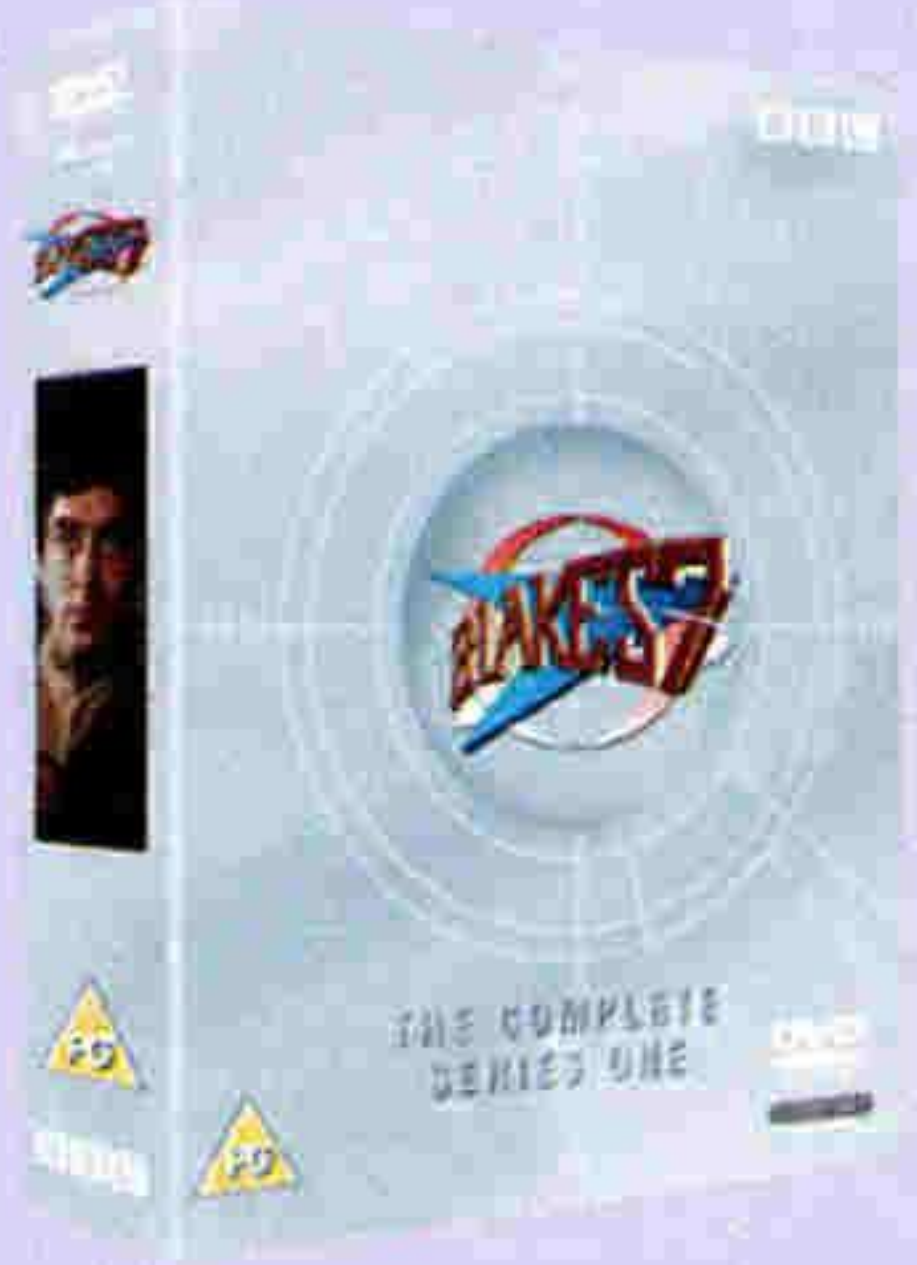
"I MUST COMMEND THE AUTHORS ON THEIR PORTRAYAL OF GREED AND EVIL"

Companion Piece finishes with an authors' note, pointing out that the story was devised and commissioned before audio drama *Death Comes to Time* was written and it's pure coincidence that both feature a similar plot twist. I can honestly say, however, that so well do Tucker and Perry hide their twist that it hadn't even occurred to me until the final line. *Companion Piece* is amongst the best Tucker and Perry have done – it's definitely the most vivid and atmospheric. If they ever renege on their vow to stop writing for the Seventh Doctor, I dearly hope he returns with Cat by his side.

ALSO RELEASED

BLAKE'S 7: SEASON ONE

DVD, BBC WORDWIDE, £39.99



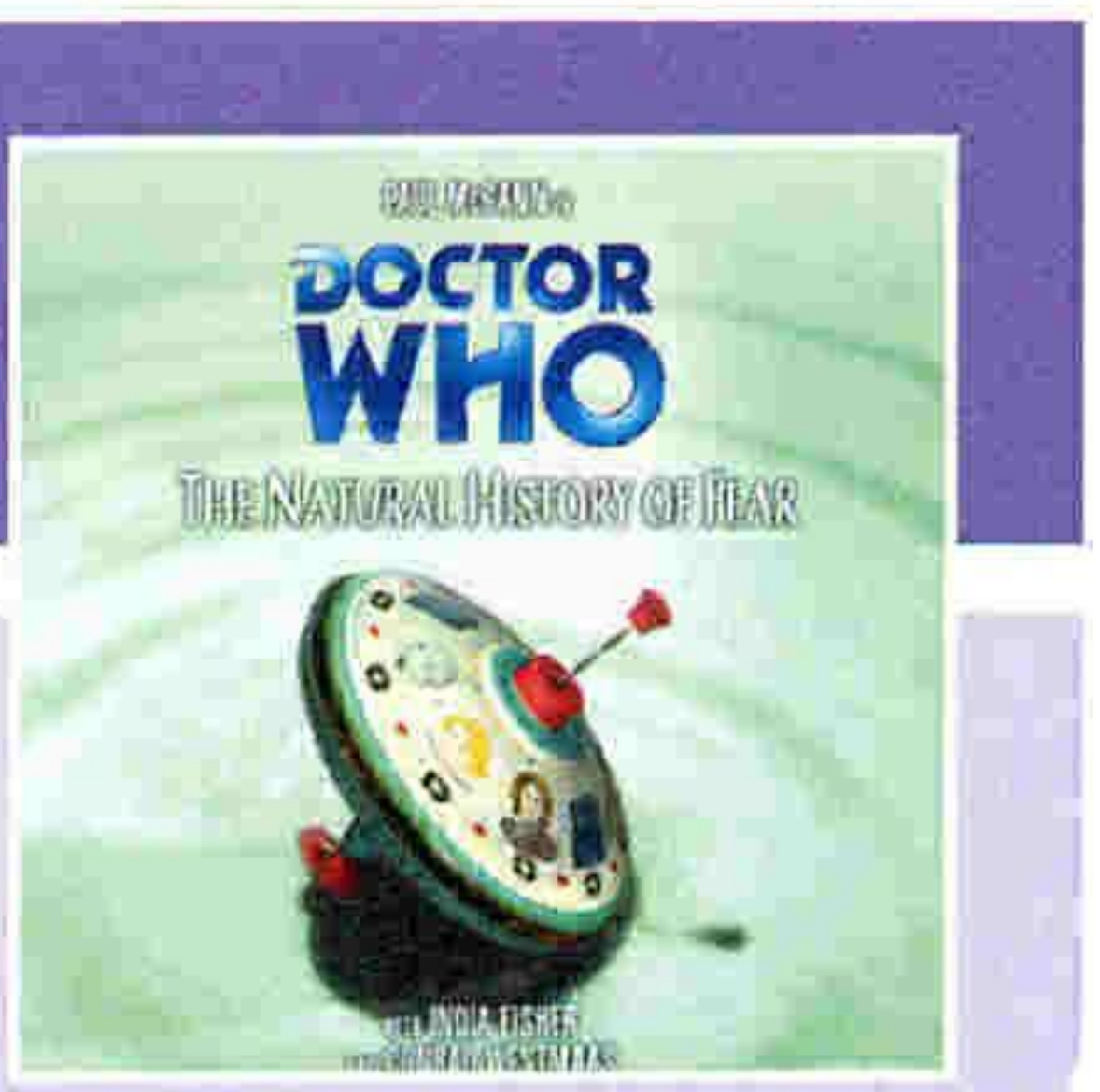
Is your idea of telly heaven a strange place where the wreckage of the Graham Williams era of *Doctor Who* was smashed into by *I, Claudius* before being rammed from behind by *Footballers Wives*? Mine is, which is why *Blake's 7* is one of my favourite shows ever.

If you've never seen it, I envy you (in a good way). You've got so much to look forward to. Over four series of 13 50-minute episodes, broadcast from 1978 to 1981, *Blake's 7* tells the story of a spectacularly ill-assorted gang of criminals, terrorists and sniffy computers thrown together under the (initial) leadership of chubby revolutionary Roj Blake. From their incredible spaceship the Liberator, acquired providentially from mysterious aliens, they battle the Federation, a sinister Soviet-style dictatorship headed by the utterly ruthless Servalan, First Bitch of Space *aka* Jacqueline Pearce *aka* Chessene o' the Franzine Grig. What could be more perfect?

The credits look like they've been cut and pasted from *Doctor Who*. Created by Terry Nation, with Chris Boucher as script editor, David Maloney and dear, dear Vere Lorrimer (the first producer of *Doctor Who*, you know) at the helm, with occasional scripts by Robert Holmes and music by Dudley Simpson. All these *Who* trimmings give it the feel of a spin-off from Seasons Fourteen and Fifteen, as if the initial scene of *The Robots of Death* had gone wandering off on its own. The clash between Nation's straightforward, cinematic US-style vision of the series and the sardonic Euro-wit of Chris Boucher adds a delicious layer of *realpolitik* to what could have been just another tale of Cowboys and Indians in space. As was often mooted at the time, *Blake's 7* is the British *Star Trek*, and as such is delightfully cynical and unromantic. The Federation is undoubtedly vicious and repressive – but it's also quite likely that hero Blake is barking mad.

The first series is a solid set-up, and as it was entirely written by Nation, is a little more forthright than those that followed. But the presence of Boucher, who added more than a little to these scripts, is never very far away; he provides pepperings of gorgeous put-downs worthy of Hollywood's Golden Age. The design of the Liberator by Hinchliffe-era stalwart Roger Murray-Leach is awe-inspiring; it could well be the best-looking spaceship, inside and out, in SF history. And as a reader of

DOCTOR WHO: THE NATURAL HISTORY OF FEAR



AUDIO DRAMA BIG FINISH
AUTHOR JIM MORTIMORE
RRP £13.99
REVIEWER DAVE OWEN

On first (and even second) listen, I mistakenly took this latest instalment of the Eighth Doctor's adventures to be another case of 'Bidmead Syndrome'; the tendency to create intellectual stories that will be discussed and debated by *Doctor Who*'s core followers decades hence, but which leave the target audience gaping like a goldfish faced with memorising a telephone directory. I suspect I was overreacting, but with good reason; none of the characters in the play even have names, as they are forbidden in this story's setting, the Light City. Paul McGann, India Fisher and Conrad Westmaas take prominent roles, but they are not their usual ones. Or are they? Successive listens yield more straws at which to clutch, as *The Natural History of Fear* moves from enigmatic to thought-provoking.

> "THE STORY WILL FRUSTRATE THOSE WHO LIKE THINGS CUT AND DRIED..."

This story will frustrate listeners who like things to be cut and dried, boxed and catalogued. In a society whose members are routinely sanctioned by being revised – having their memories replaced before returning from what's euphemistically referred to as a holiday – it's quite hard to decide who's who, and the undetermined identity of the characters voiced by the three leads is not revealed until the very end. Author Jim Mortimore also plays with our interpretation of his style, by not letting us know whether these characters speak with the leads' voices because they are those people, but with implanted memories of others; or whether, by dramatic convention, they are other people, but with our heroes' memories. The listener needs to keep several possibilities afloat at once, meaning this is not a casual listen.

Thinking it was a casual listen was the big mistake I made at first, clutching on to the cute metaphor for the BBC and Big Finish Productions, as the Doctor's previous adventures are broadcast to the inhabitants of the city, complete with clips from previous adventures and a faux *Doctor Who* theme. Then there are the easy-to-spot references. The constant surveillance, designation of proles and citizens, the Ministries, the one-to-one chats between an inner apparatchik and worker revolutionary are all to be found in Orwell's *Nineteen Eighty-Four*. The notions of uncertainty about identity, of memories being implanted, and of layered identities were the stock in trade of Philip K Dick. And the realisation of this thought-policed state, subjects under psychiatric interrogation, terrorist explosions, and the echoing clatter of footsteps could all be found in Terry Gilliam's cinematic fusion of Dick and Orwell, *Brazil*.

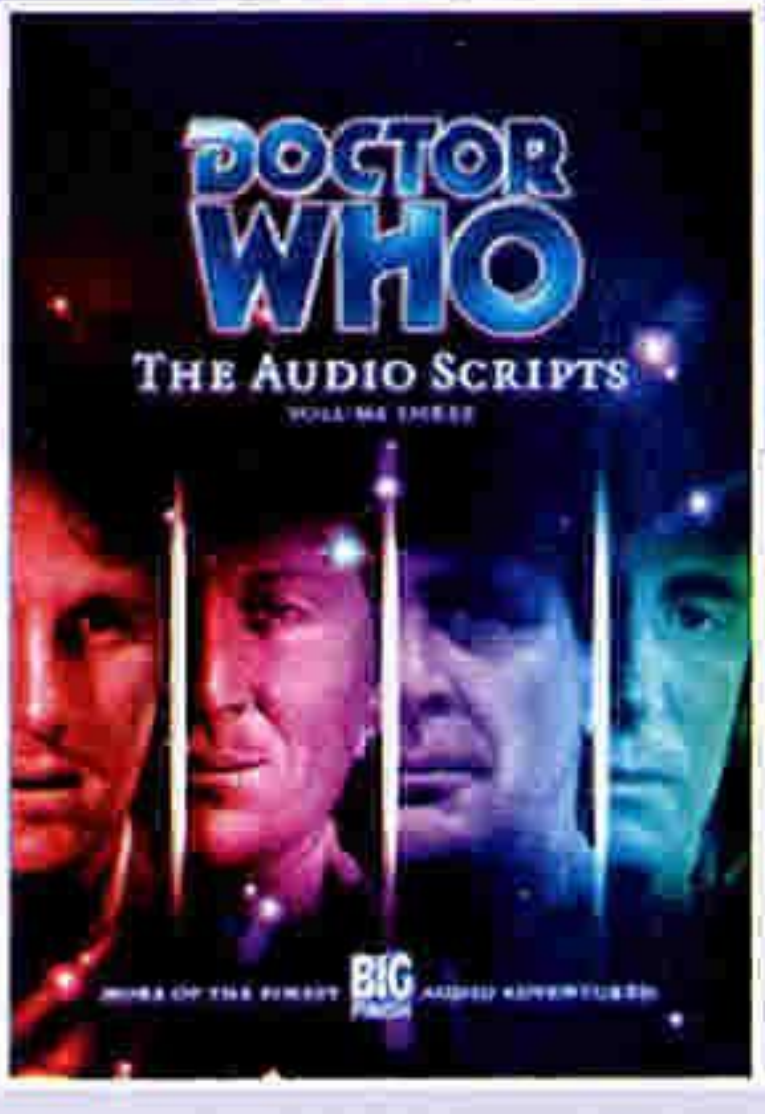
But woe betide the listener who wastes his time on such perfunctory genre genealogy. He should direct his attention instead to the central mystery – who is who? That is the real fascination here. Although the impact of Conrad Westmaas as the Conscience, the city's thought-police, is muted from his being only just established as C'rizz (and I'm sorry, but that spelling is utterly irritating; by my reckoning he should be pronounced "Critss" rather than "Kerrys"), the shock of the Editor, the man charged with performing these memory revisions, being voiced by Paul McGann, is at least as memorable as Brigade Leader Lethbridge Stewart spinning round in his chair for the first time in *Inferno*.

It's easy to see why McGann regards this as his favourite script to date; the Editor is a complex, contradictory character, alternately good and bad cop, forming secret liaisons with all and embodying the way that a thought-controlled state can only be governed by those with free will. He is, dare I say, rather more interesting than McGann's Doctor, who he does nevertheless resemble at times, such is his proclivity for dashing escapes and intense personal hardship.

This story fits its medium perfectly. Indeed, it depends on it for its final revelation, which although quite shocking, also assuages some nagging doubts that may have gathered over the four episodes. It will have listeners turning back to start again, and quite rightly, because the beauty of this medium is that it can be pitched to an audience that has the ability to listen again and again. If the remainder of 2004's *Doctor Who* releases are going to be as radical and visionary as this, then I heartily applaud Big Finish's decision to employ only writers new to the range.

As the Editor would say, *vive la difference.*

DOCTOR WHO: THE AUDIO SCRIPTS VOLUME III



HARDBACK BIG FINISH
AUTHORS PLATT/PEGG/LIDSTER/SHEARMAN
RRP £15.99
REVIEWER VANESSA BISHOP

Four more of the most popular scripts from Big Finish, or – as Joseph Lidster puts it – "three of the most popular stories and *The Rapture*." Well, somebody had to say it, so it might as well be the play's author! What *The Rapture* does prove, however, is that it's not always the most loved stories that make for the most interesting reading. Compared to the other plays in this volume – *Spare Parts*, *The Spectre of Lanyon Moor* and *The Chimes of Midnight* – *The Rapture* is the one whose development changed it the most. Believe it or not, Lidster's trance-music story was originally intended for the Sixth Doctor. Just imagine that for a moment ... happy? No, neither was Gary Russell, who sensibly switched it to the Seventh Doctor and Ace. Overall, *The Rapture* shows the problems that can befall a script that's been in development just a bit too long – 18 months in all. For all the right decisions made, there are just as many that appear like whims – Lidster inserting the Rutans in the second draft, for example, and Russell's suggestion of using the Master, encouraged by the character's success in the then-recent *Dust Breeding*, ideas quite rightly abandoned so as not to spoil the originality of the story.

My own thoughts on *The Rapture* are in many ways echoed in Jason Haigh-Ellery's piece on directing it, where it's clear that, although he enjoyed the experience and challenge of such an unusual script, he seems even now undecided over whether it really worked or not. As a first-time *Who* director, he'd probably have been happier with something more traditional – something more like *The Spectre of Lanyon Moor*, in fact. *Spectre* also started out with a different Doctor in mind. Conceived back when Big Finish was still trying to interest

Tom Baker in taking part, its initial outline – then called *For Fear of Little Green Men* – also features Sarah and appearances from UNIT and Bessie. Ironically enough, a suggested cameo by the Brigadier was vetoed by Russell for fear of over-egging it. Author and director Nick Pegg writes amusingly on the story's recording, and passionately (and at length) on his interest in the archaeological sites of ancient Britain that inspired it. Which is only to be expected – as Colin Baker's introduction to *Spectre* points out, Pegg is annoyingly talented. He has acted in and directed some of the best Big Finishes. His writing and wit is the envy of almost every other *Doctor Who* scribe in the business. He's our Stephen Fry. But for all that (perhaps because of it), I've never found *Spectre* all that engaging. It's not the 'trad' trappings that bother me – quite the opposite, in fact – but its pace; promising scenes go on far too long, and the performances don't seem quite there – Nicholas Courtney is Nicholas Courtney, not the Brigadier, and Evelyn Smythe sounds bored.

Spare Parts, Marc Platt's powerful and emotional piece about the birth of the Cybermen, is, of course, one of the jewels in Big Finish's crown. Going by Platt's introduction, he saw it as an enjoyable, and relatively easy, task to write: "The inescapably doom-laden future was already in place. I just had to unearth the past." Which is all very modest. The truth is, the 'Genesis of the Cybermen' story is one that we've all half-written in our heads a hundred times, so *Spare Parts* had a lot to live up to. It had to be what we had already imagined, only better. The genius of the play was not to make it grand and epic, but small and personal. It's a frightening thought, however, that Deborah Watling was originally down to play Doctorman Allan. What a dreadful and unwelcome distraction that would've been – like casting Frazer Hines as Nyder.

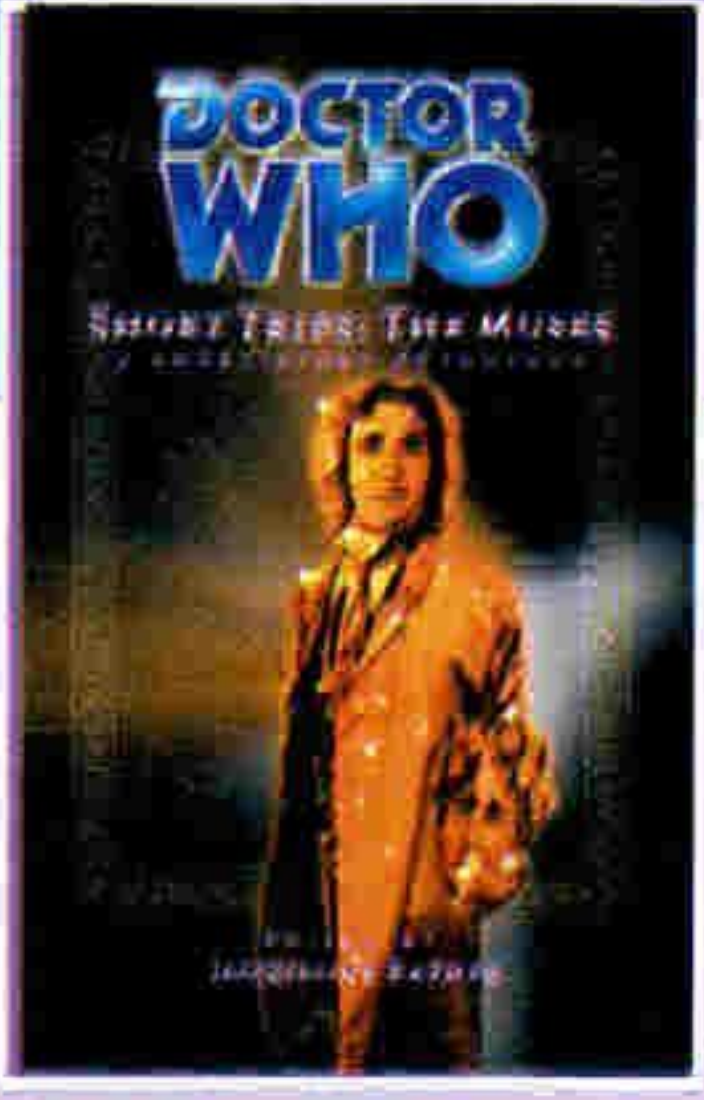
In comparison to Platt, it seems Rob Shearman went through hell writing *The Chimes of Midnight*, categorically stating that the time he spent on it was one of the unhappiest of his professional career. Shearman admits that he had never felt less confident in a script and that, for most of the time, he was never really sure what he was doing. These days he sees his desire to rip the whole thing up as an over-reaction. It is, though, hard to get to the bottom of what he thought was so terrible about it in the first place – as it's since won Best Audio Drama Ever in the **DWM** Awards, I doubt we ever will.

Although this volume's supplementary material isn't quite as varied as its predecessor's, the pairing of *Spare Parts* and *The Chimes of Midnight* makes this script book undoubtedly the best so far.

"IT'S NOT ALWAYS THE BEST-LOVED PLAYS THAT MAKE THE BEST READING"

DOCTOR WHO: SHORT TRIPS: THE MUSES

SHORT STORY COLLECTION BIG FINISH
EDITOR JACQUELINE RAYNER
RRP £14.99
REVIEWER MATT MICHAEL



For those of us whose only prior experience of a Muse comes from Olivia Newton-John's breathtaking performance in *Xanadu*, *The Muses* seems to be a less-than-promising theme for an anthology. Surprising, then, that what we have here is the best ever *Doctor Who* short-story collection!

Taking each Muse's given art as a starting point, these nine tales provide a richly diverse selection of comedy and tragedy. *Teach Yourself Ballroom Dancing* by Robert Shearman is a charming story of dreams being trampled and broken by the reality of life. With its mix of the magical and the mundane – a lonely Sixth Doctor learning to foxtrot from a woman trapped in an unhappy marriage – and its bewitchingly tragicomic tone, this is a strong opening to the anthology, and one which typifies the depth and feeling present to a greater or lesser extent throughout the collection.

Gareth Roberts' *The Brain of Socrates* sees the return of his own muse, the Fourth Doctor, who takes Leela back to classical Greece in a further attempt to educate her. With his amazing ability to flawlessly evoke the characters and dialogue of whichever era he is writing for, Roberts provides an amusing and uplifting tale that contrasts with the sombre tone of the other stories.

Melpomene is, apparently, the Muse of Tragedy, which seems a bit tragic in itself given that her sisters get fun things like dancing and music. Accordingly, *Mordieu* by Tara Samms is a determinedly downbeat story, featuring an amnesiac and jaded Eighth Doctor and a lapsed Christian facing an outbreak of stigmata in Hollywood. This solemn mood continues in *An Overture too Early* by Simon Guerrier, which has the Third Doctor and Sarah meet a companion from the future. Several plot points are left hanging, but this works in the story's favour, as Guerrier places us in the same position as the Doctor; searching, but not quite finding the answers he seeks.

Odd, but not quite as odd as Sarah Groenwegen's story *Hymn of the City*, which sees the Seventh Doctor and Ace in wartime Sydney. A bizarre and impenetrable plot, albeit one that's quite interesting, has a dreaming Aborigine and a creepy landlady trying to manipulate events through a mysterious 'force'. Quite what any of this has to do with the Muse of Sacred Poetry, though, is anyone's guess.

Conversely, *Confabula* by Ian Potter sticks close to its given theme of love poetry and mimicry, featuring a planet-sized alien, Maya, that has fallen in love with the Fifth Doctor, and which creates a whole adventure in which to ensnare him. Potter sets up such an intriguing false world, which has the survivors of a holocaust perpetually travelling round on trains, waiting for the signal to re-populate the planet, that it's almost a let-down when it turns out that the whole story has been engineered by Maya.

Another oddball story is Simon Forward's Traken-set *The Astronomer's Apprentice*, which has the Keeper create 'Viola' out of a glimpse of Victoria. It's enjoyable, particularly in its spot-on depiction of the Second Doctor's crew, but oblique and not all that memorable.

The final two stories, Steve Lyons' *Katarina in the Underworld* and Justin Richards' *The Glass Princess*, are the outstanding pieces in the collection. Both are deeply moving, going beyond the *Short Trips* remit of brief snatches of the Doctor's adventures, and becoming musings on life and death. Lyons' tale has the First Doctor appear in Katarina's afterlife, becoming her own Muse and helping her through the trials of the Greek underworld until she reaches the Elysium Fields. Richards' story sees the eight Doctors returning, every few years, to the side of a cryogenically-preserved and dying young princess, who is allowed to wake up only for her birthday. If the final twist doesn't set your bottom lip trembling then you have a heart of stone.

Unlike some previous anthologies, the linking theme of *The Muses* never feels forced or contrived. None of the nine stories in the collection is less than readable, and the best of them, and particularly *The Glass Princess*, compare well to the finest *Doctor Who* fiction. This is an excellent book. DWM

"UNLIKE IN SOME ANTHOLOGIES, THE LINKING THEME NEVER FEELS FORCED"

DWM, you won't be worried about the cheap sets and eggbox spaceships seen elsewhere in the series, I should hope.

Particular highlights are the atypically grim first episode, *The Way Back*, necessary to show Blake's fate as just another Federation population statistic; *Seek-Locate-Destroy*, which introduces both Servalan and Blake's personal nemesis, Travis, played to perfection by Steven Grief; and *Duel*, directed by Douglas Camfield with his customary military brio. The DVDs contain a sofa-wettingly inspired trailer for Season Two, fact-packed commentaries and even a clip of *Blue Peter's* Lesley Judd showing you how to make a Liberator teleport bracelet. The only let-down is that Kevin Davies' superb documentary, produced especially for this disc, is unaccountably missing from it.

Blake's 7 has been a long time coming on DVD – now it's here, let us cherish it once more.

GARETH ROBERTS

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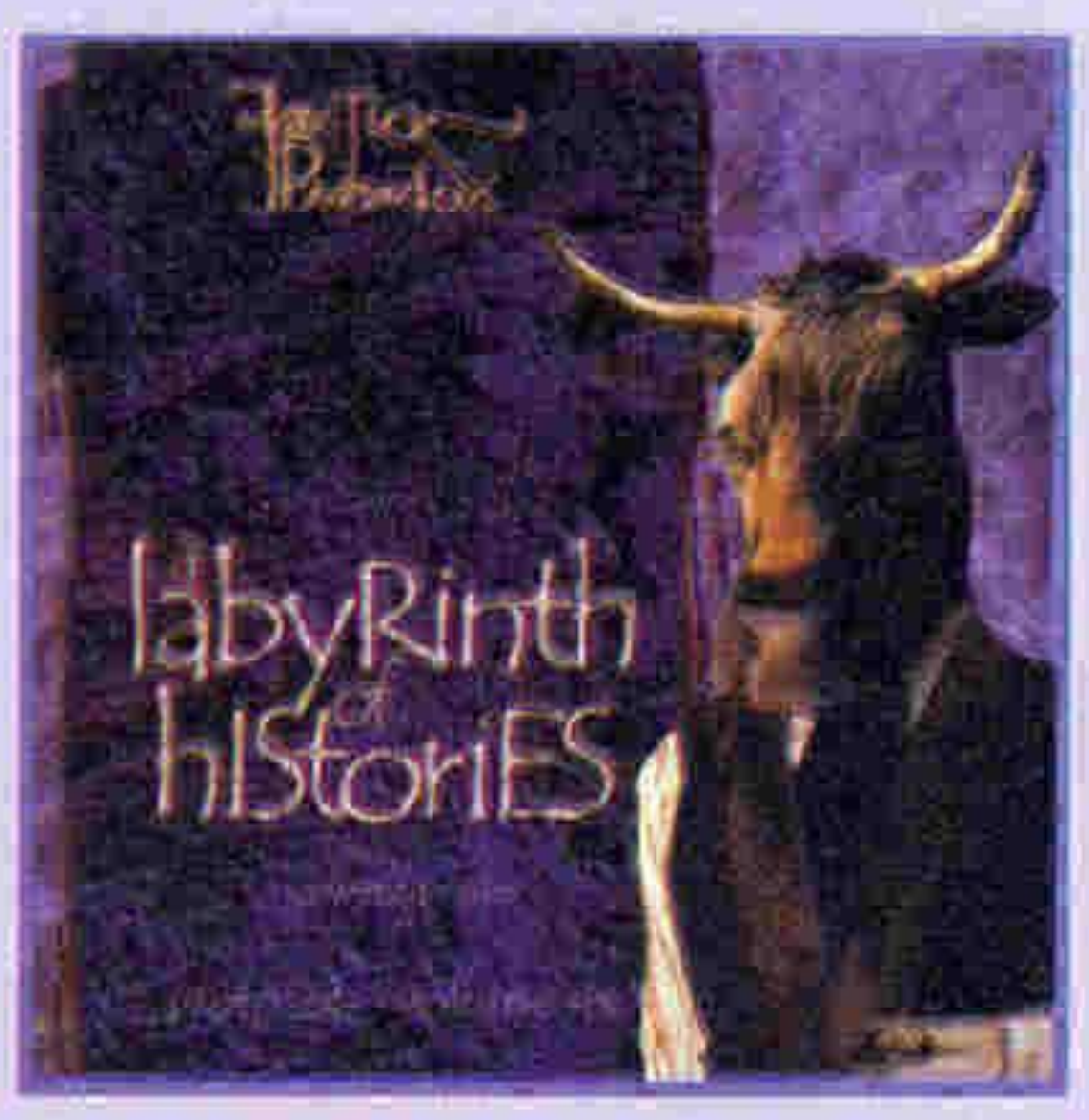


Following on from the previous Faction play, *Movers*, which mixed the events of a prison riot and a rural 'dream-world', disc two of the story offers more of the same – a runaround, but a more straightforward, much funnier one that clears up a lot of questions about the 'dream-world'.

The Prison Planet scenes move from one battle to the next, most of them led by gung-ho Faction agent Shuncucker; her set-to with Justine, each trying to outdo the other by summoning up ever more powerful and ridiculous weapons – "Demolition battery!", "Quantum violator!" – provides the story with some excellent comedy. Overall, there's little plot development in this second half. Shuncucker is still looking for posh 'crime lady' Demetra Kein, and Kein is still looking for Justine. Adding some variety, though, is the guardian of the prison library, a Minotaur with a voice like a baritone *Earthshock* Cyberman. Aside from a wish that he could sound less treated and more doddery, he's most informative, being the one to confirm that the events of the 'dream-world' were actually Justine's past.

Dialogue-wise, this is one of Lawrence Miles' best. Morlock's "History is our flesh ..." speech, where he tries to promote the Faction's philosophy to Justine, is quite beautiful. Equally evocative is the scene of Sabbath chanting a voodoo-like Faction ritual – but then, performing this kind of thing with zeal is the series' speciality. God knows what my neighbours think I'm listening to!

VANESSA BISHOP

RUSSELL T DAVIES

PRODUCTION NOTES #2

MY BEAUTIFUL BALHOON

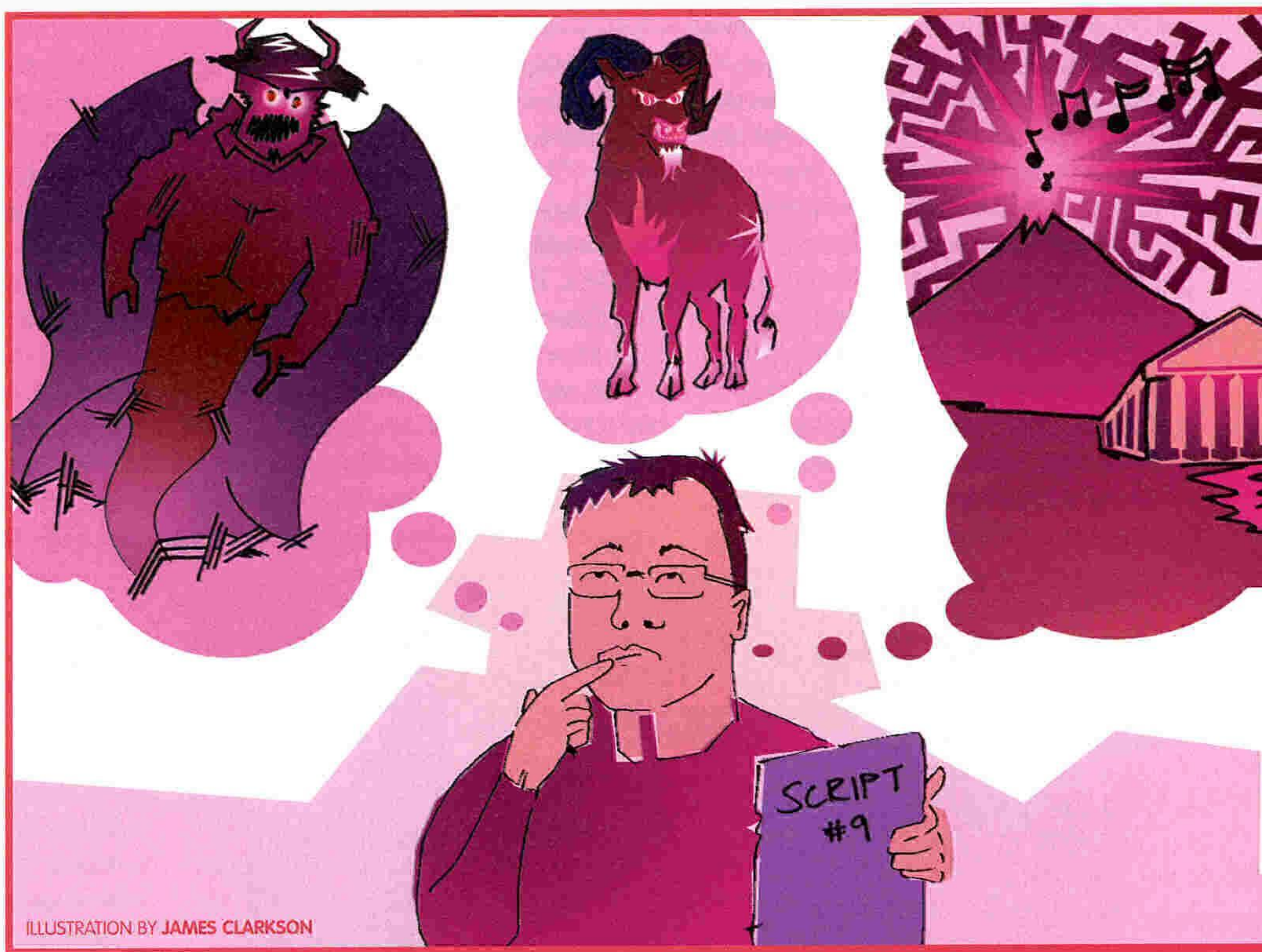


ILLUSTRATION BY JAMES CLARKSON

I'm going to write this quickly, okay? As a rule, I like to hand-tool every word – oh, the wasted hours pausing over a **DWM** simile – but I'm behind schedule. Right now, it's 11.30am, Thursday 26 February; my second episode is supposed to be delivered on Friday. (Laugh myself to death.) A 45-minute script is about 50 pages long. I'm on page 11. Type like the wind ...

The past couple of weeks have been nice and busy. Casting sessions have begun. And if you think I'm going to tell you who we've been meeting, then think again. Sorry, but one of the conditions of this column is that I don't think it's professional to go bandying actors' names around, or to quote the personal opinions of the production team (and personal opinions drive this job, all the time). Although you might like to know that, on my way to the last casting session, I walked past Arabella Weir in the street. So if that happened to be witnessed, then rumour may be flying already. She looked very nice, by the way. It didn't look big.

To repeat my old theme, until we have a Doctor, we can't fix the production dates. (Of course, you'll be reading this in April, so there's a slight possibility that you might have discovered who he is by now. Or maybe not. We'll see.) But without fixed dates, it's hard to staff any other position. We've been having provisional meetings, in the hope that dates won't collide. We've met five designers, which has resulted in five exciting meetings. My head's now an interlocking grid of five different TARDISes. (And those interior doors really do niggle, don't they? Here we are, inheriting 41 years' worth of problems, and there's still no easy answer. Which is one of the reasons I love this barmy old show.)

> "SO WHICH ONE IS EPISODE 9? IS THAT THE MOXX OF BALHOON? THE ONE WITH THE SPACE GOAT? THE POMPEII MUSICAL?"

Random leap to next subject – episode titles. Should we have them or not? Does *Revenge of the Moxx of Balhoon* still work? Or would we go for a cryptic *Balhoon*? Or the musical, *Balhoon!* or maybe a *Babylon 5ish Balhoon Is Upstairs And Has Drunk The Sky*. Or an *X Files* version, *Balhoonistica*. Well, I don't know. At the moment, this isn't exactly top of our agenda. Julie, Phil and I might chat about it for 30 seconds in Starbucks, but there are more pressing concerns.

But knowing that this fine comic is bought by fact fans, of which I am one, then I can tell you that working titles exist. Funnily enough, this was suggested by the lovely man from contracts, who pointed out that in a few months time, referring to 'episode 9' is going to be a bit vague, we'll all be panicking and throwing staplers and shouting, 'Which one's 9? Is that Balhoon? The one with the Space Goat? The Pompeii musical?' So all the writers' contracts have had provisional titles inserted, taken from my original story document detailing all 13 episodes.

Which brings me to a fact. The working title for episode 1 is *Rose*. The working title for episode 2 is *The End Of The World*. And I'd love to tell you the working title for episode 3, but it would give away a nice detail, so tough. What d'you mean, tell us the rest? I've got to keep this column going for months. Months!

Whether we use these titles, or some version of them, is up for grabs. For me, it depends on a simple technicality: how do the opening titles work, in terms of their construction and style, and how would we time the titles to go over the visuals? If it's elegant, they're in, if it's not, they're out. But we're a big team, there'll be lots of opinions. And deciding to have titles is only half the journey – if they exist, then we've got to seriously decide what works, these days. Is 'Revenge Of' just pastiche? Or is it honest and fun? Interesting discussions to be had.

I bet you've got an opinion. Yes, you. (Hey, nice hat.) Well, this magazine's got a letters page, tell them what you think; the production *team's more likely to read this than pore over five million message boards.* Although if your attitude is 'The lack of on-screen titles will betray five decades of *Doctor Who* and I hate you and I am going to eat your coats' then there's no need to write, we'll just consider your vote already cast, thanks.

We have had more heated – well, mildly warm – discussions about pre-titles sequences. Julie loves 'em. I love them too, but I spent a whole day devil's-advocating that they're a necessity of American broadcast patterns, to allow for an ad break, and therefore technically unnecessary in this country. And then I went home and switched on UK Gold, and guess which British drama has already used pre-titles sequences? *Hetty Wainthropp Investigates*. Honestly!

Again, it's up for grabs. Episode 2 has got the best pre-titles scene ever ever ever. Then again, you could just play it and cut to scene 2. It's all up in the air, and that's the way I like it: there's no need to straitjacket yourself into rules and templates and grammar, when we can just let the scripts happen.

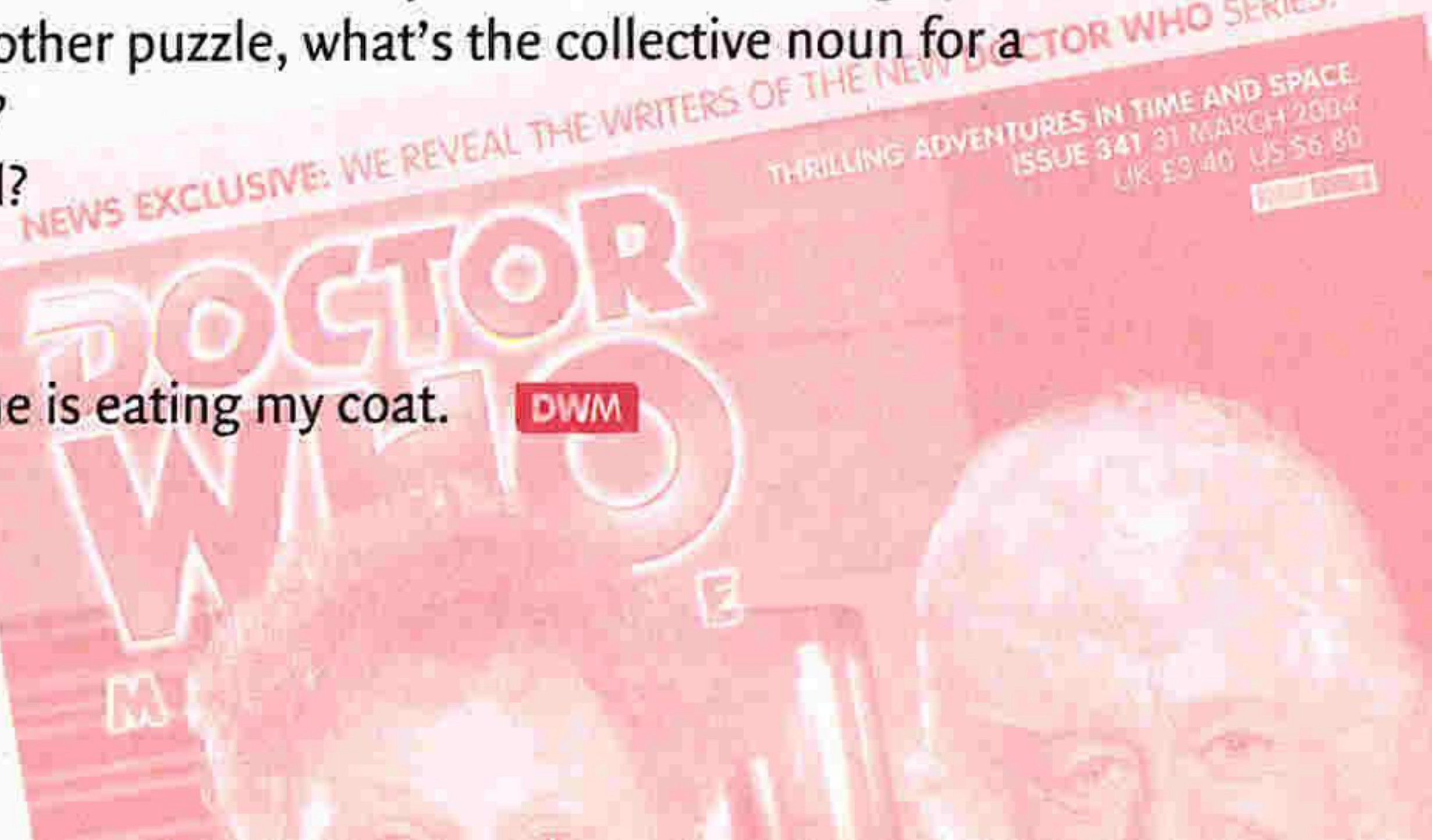
Anyway, that's more or less it for now. March looks like fun, even if it's already past tense for you. More casting meetings. A thousand technical/budget/schedule discussions. Episode 2 should appear at some point (oh my sides). And I can tell you that, at this point, it contains the words 'blue', 'faith' and 'bird'. Which makes it sound a bit like a Carpenters' song. Also, I've got to finalise the mortgage on my flat in Cardiff. And on Monday, all the writers are going out for a drink. Just for the hell of it, just because we're wild and crazy hell-raisers burning up London town. So there's another puzzle, what's the collective noun for a group of *Doctor Who* writers?

A canon? A draft? A smell?

Oh, I know.

A balhoon.

Right, got to go, someone is eating my coat. DWM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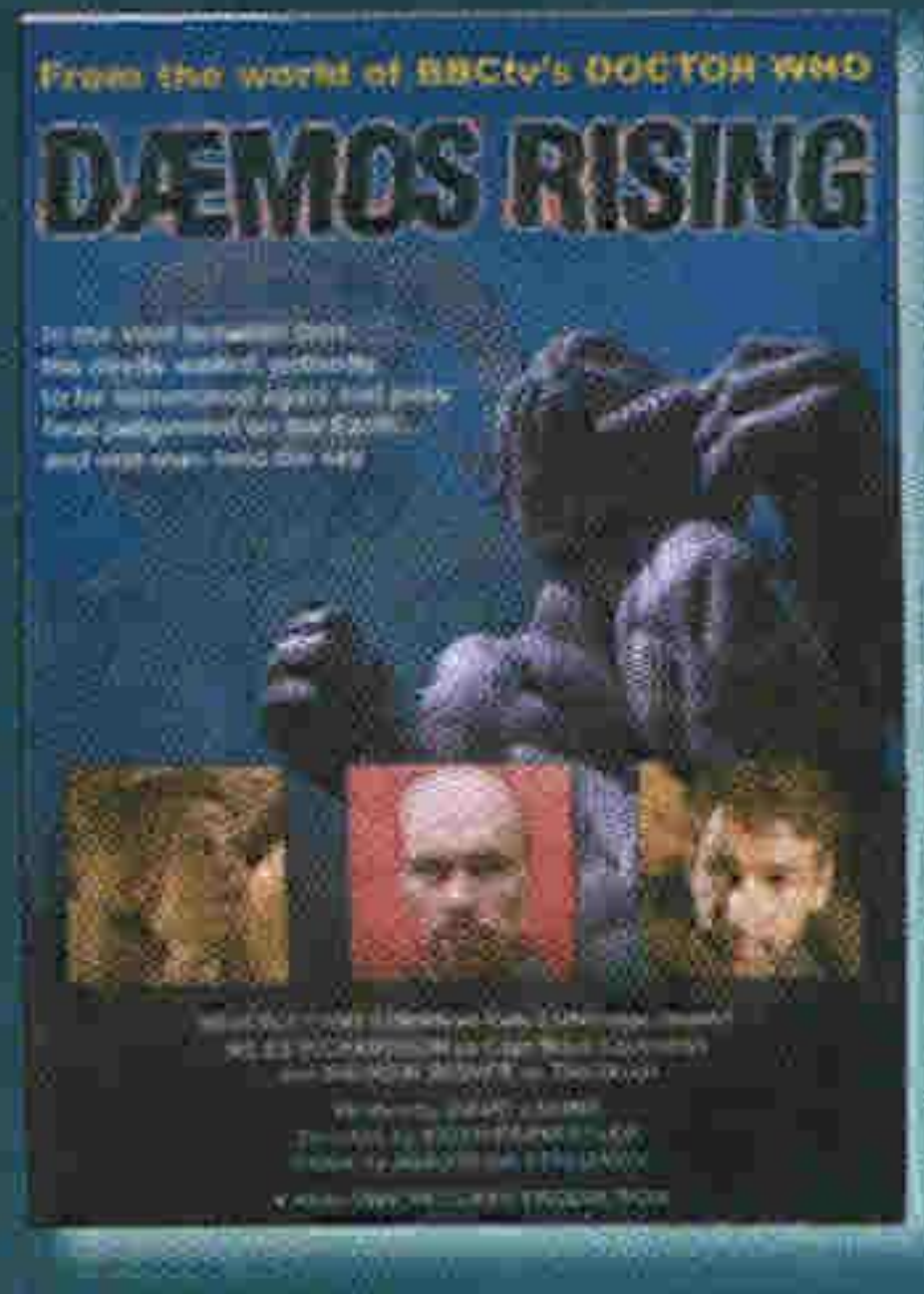
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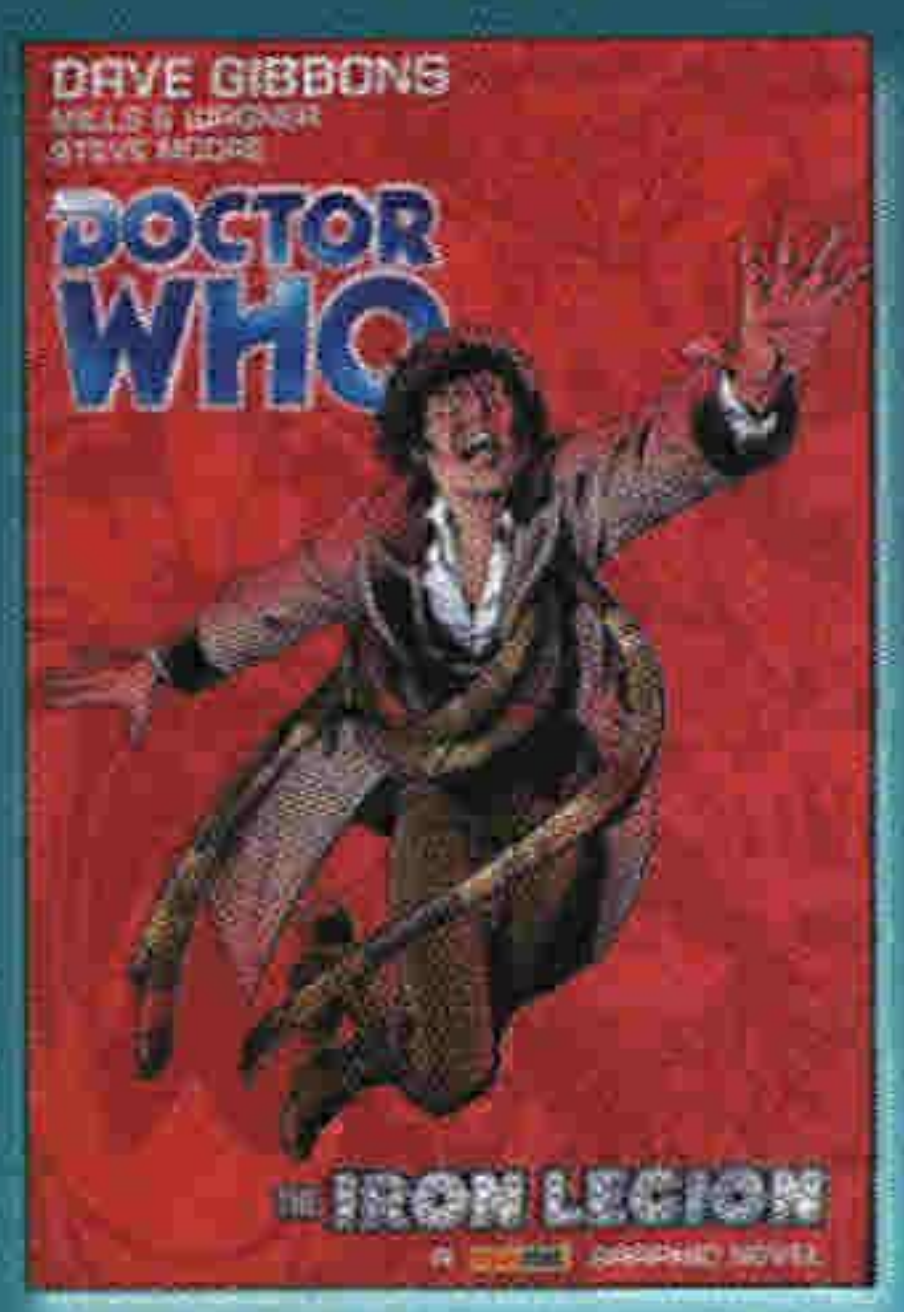
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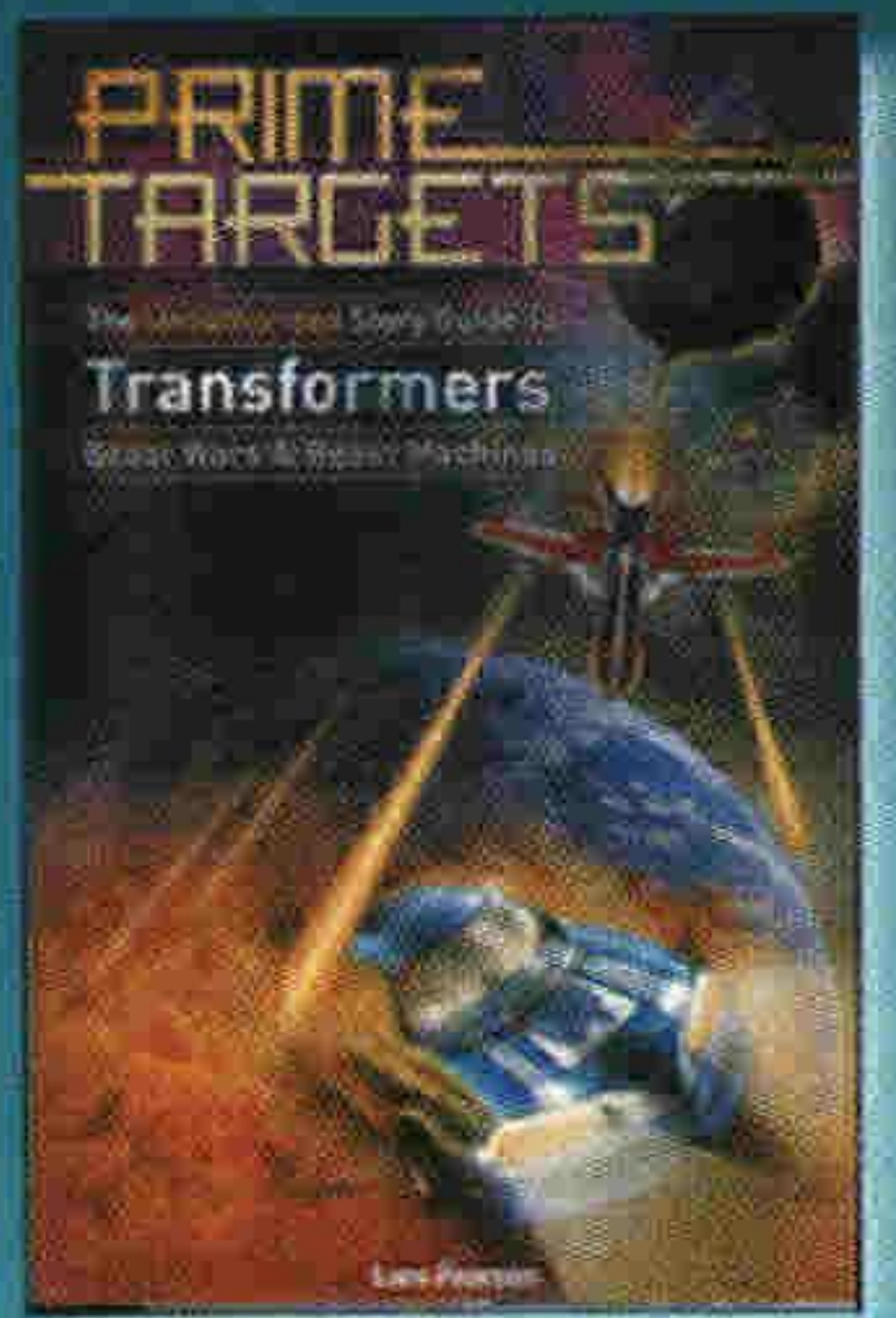
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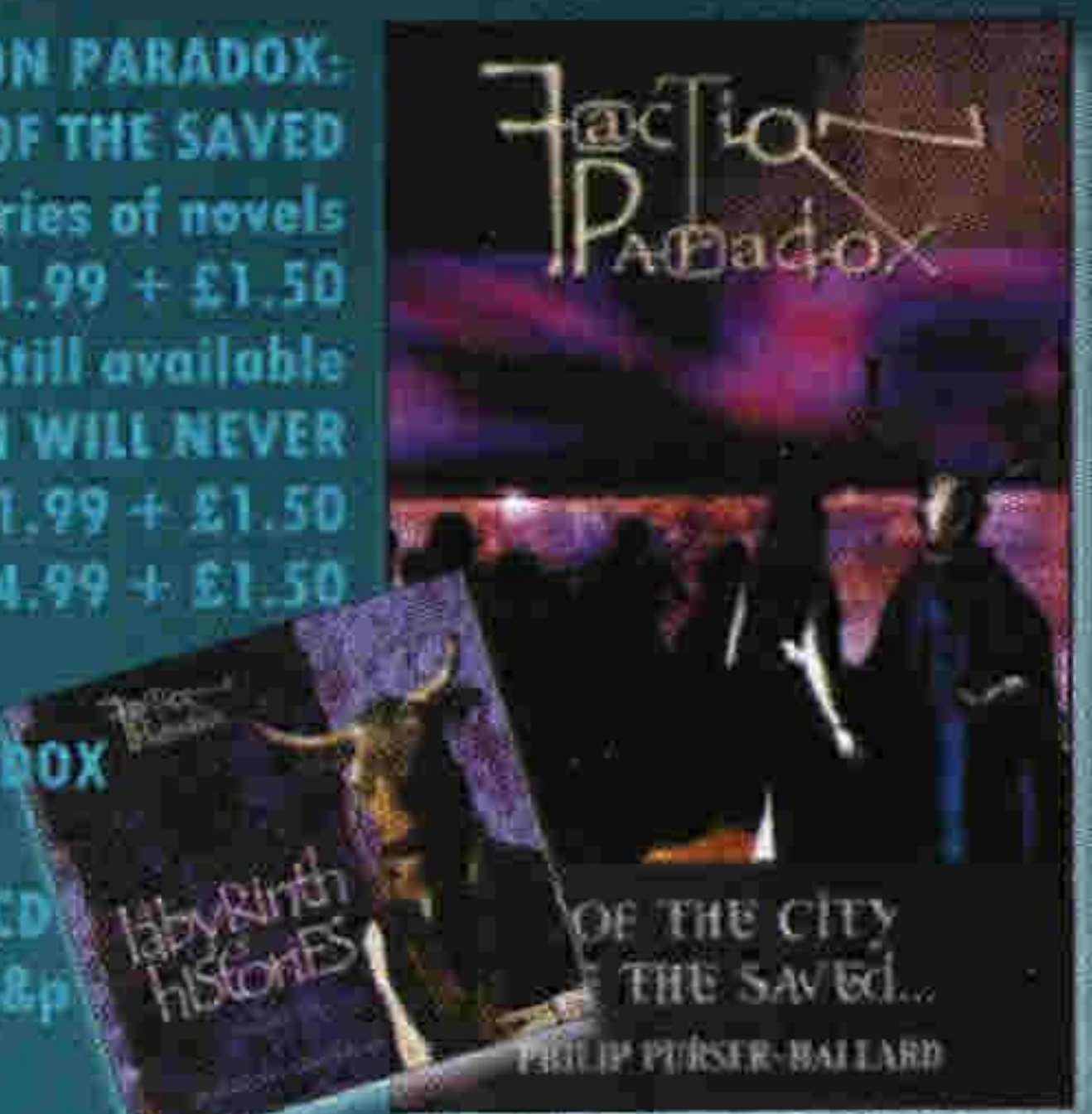
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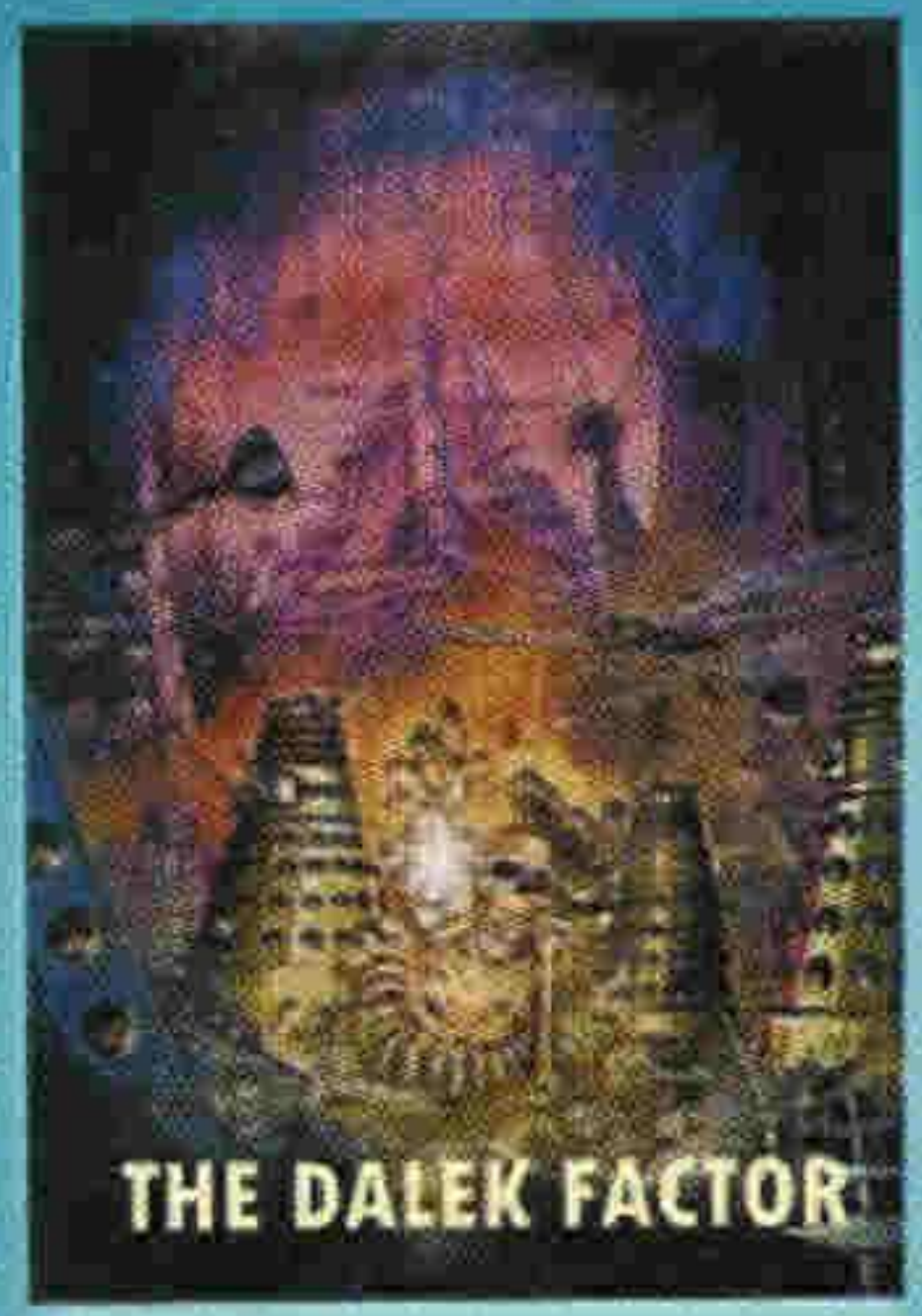
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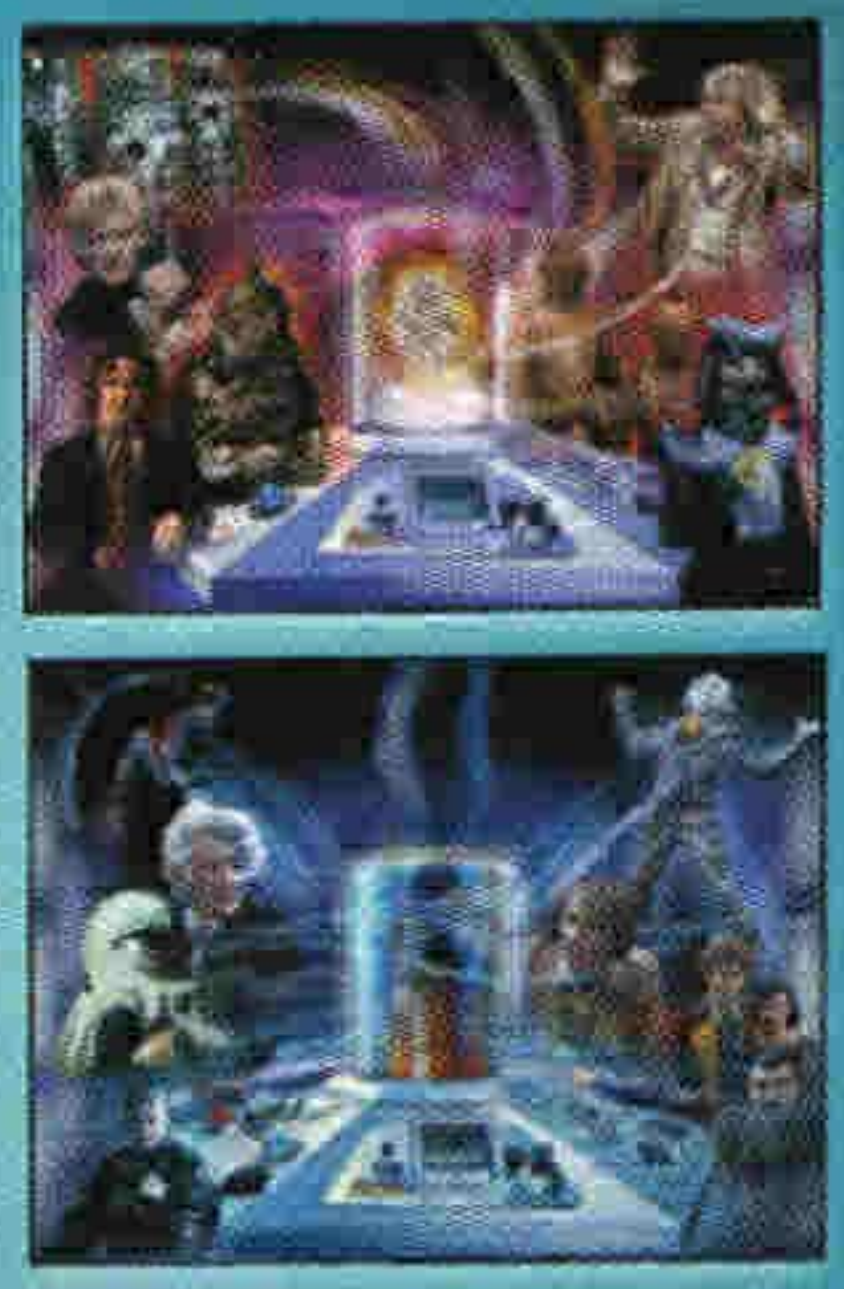

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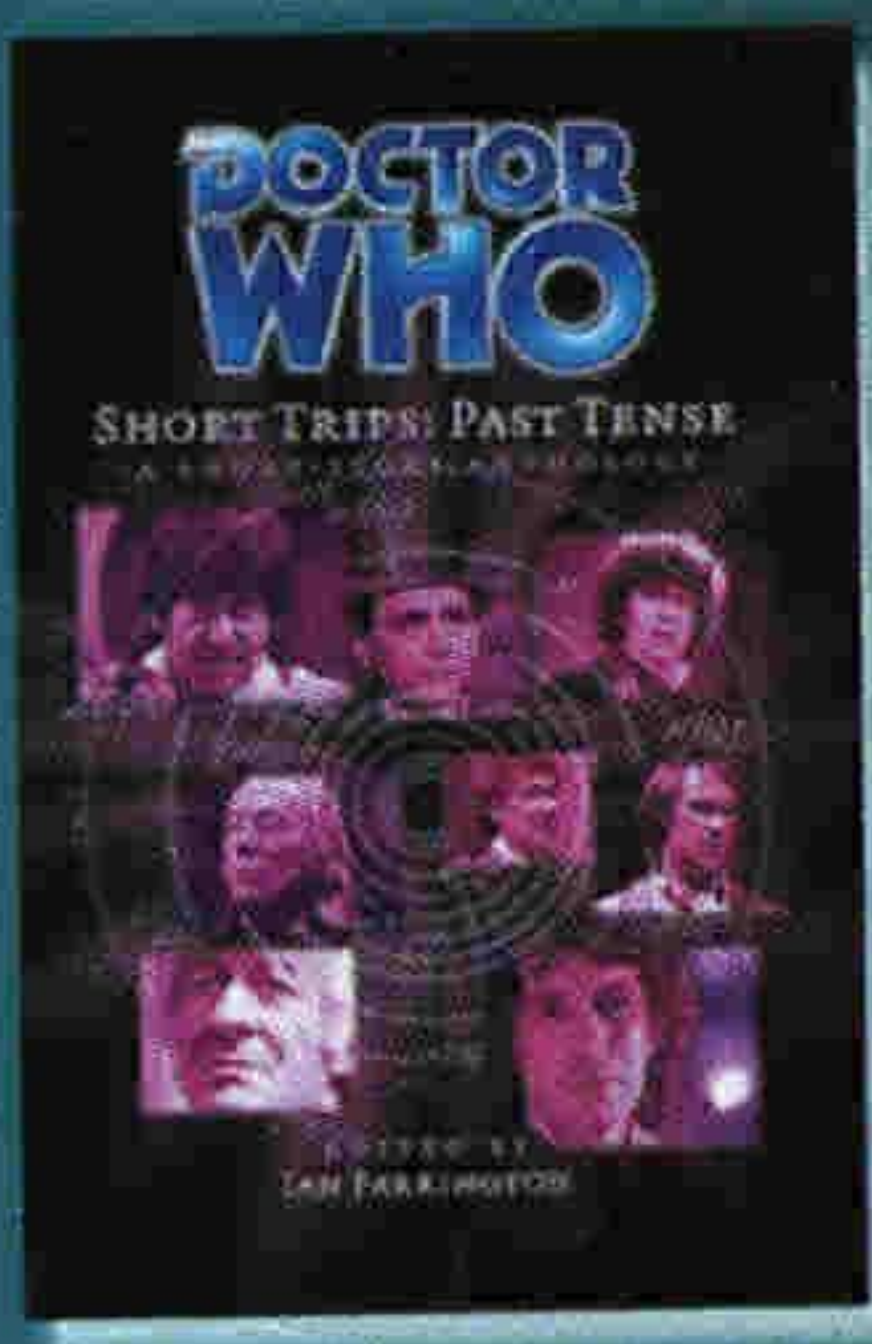
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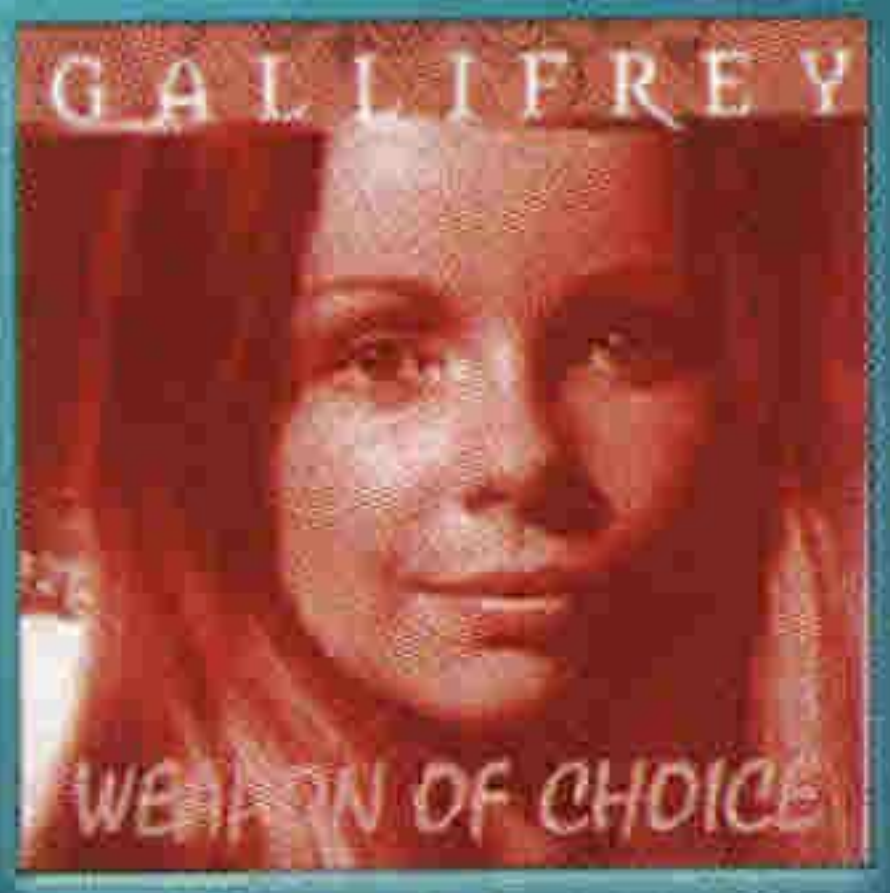
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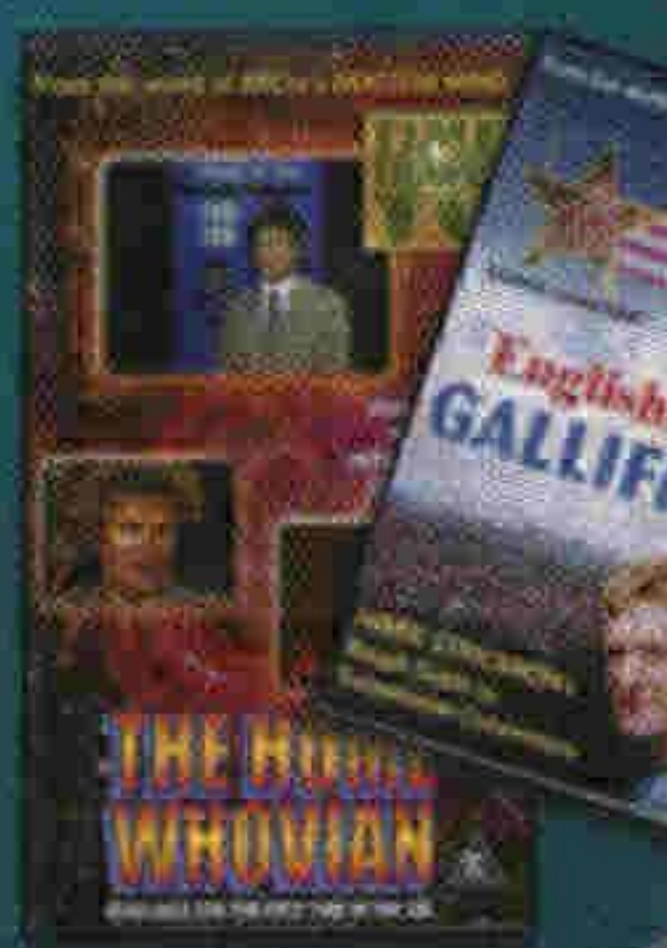
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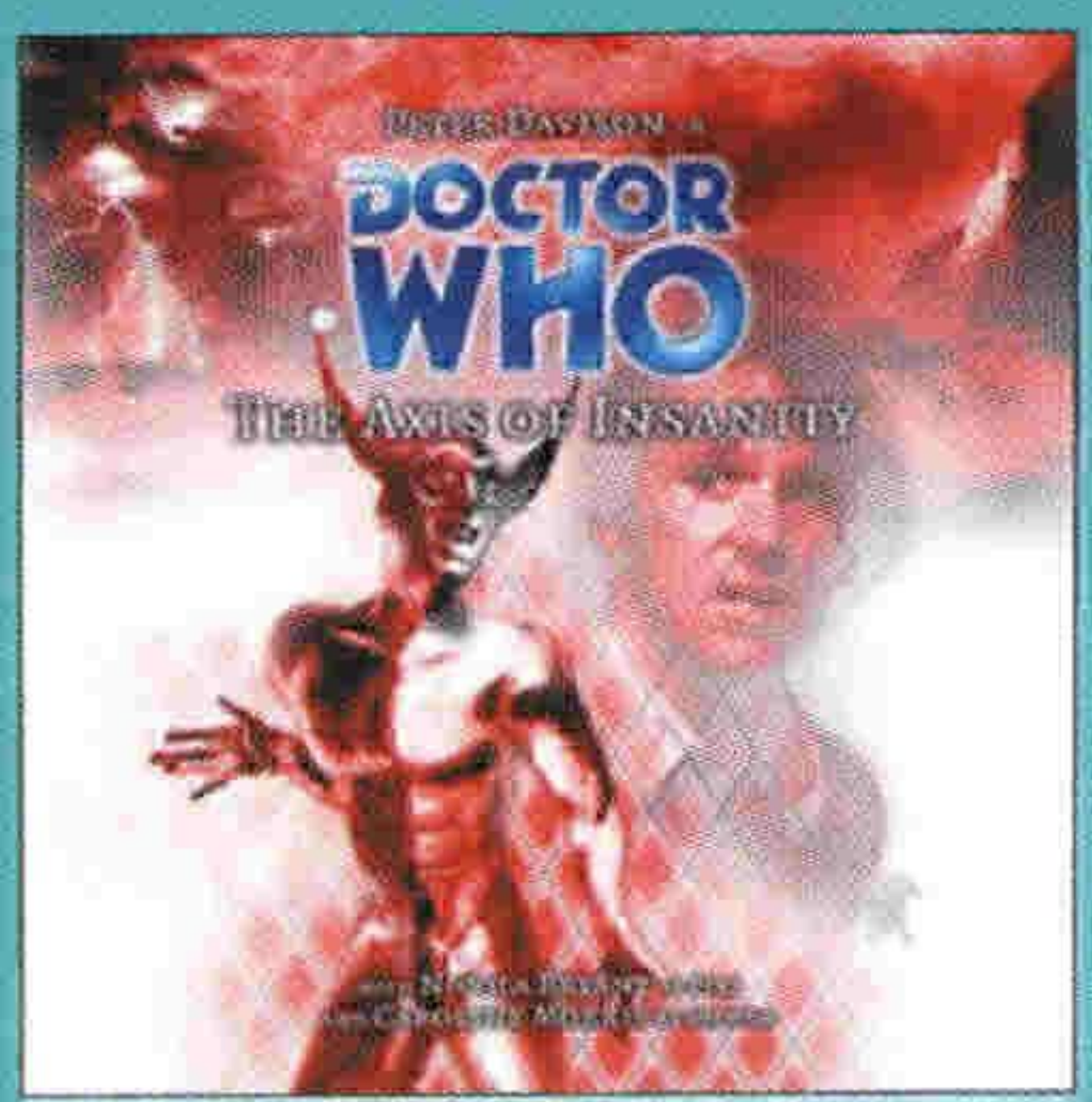
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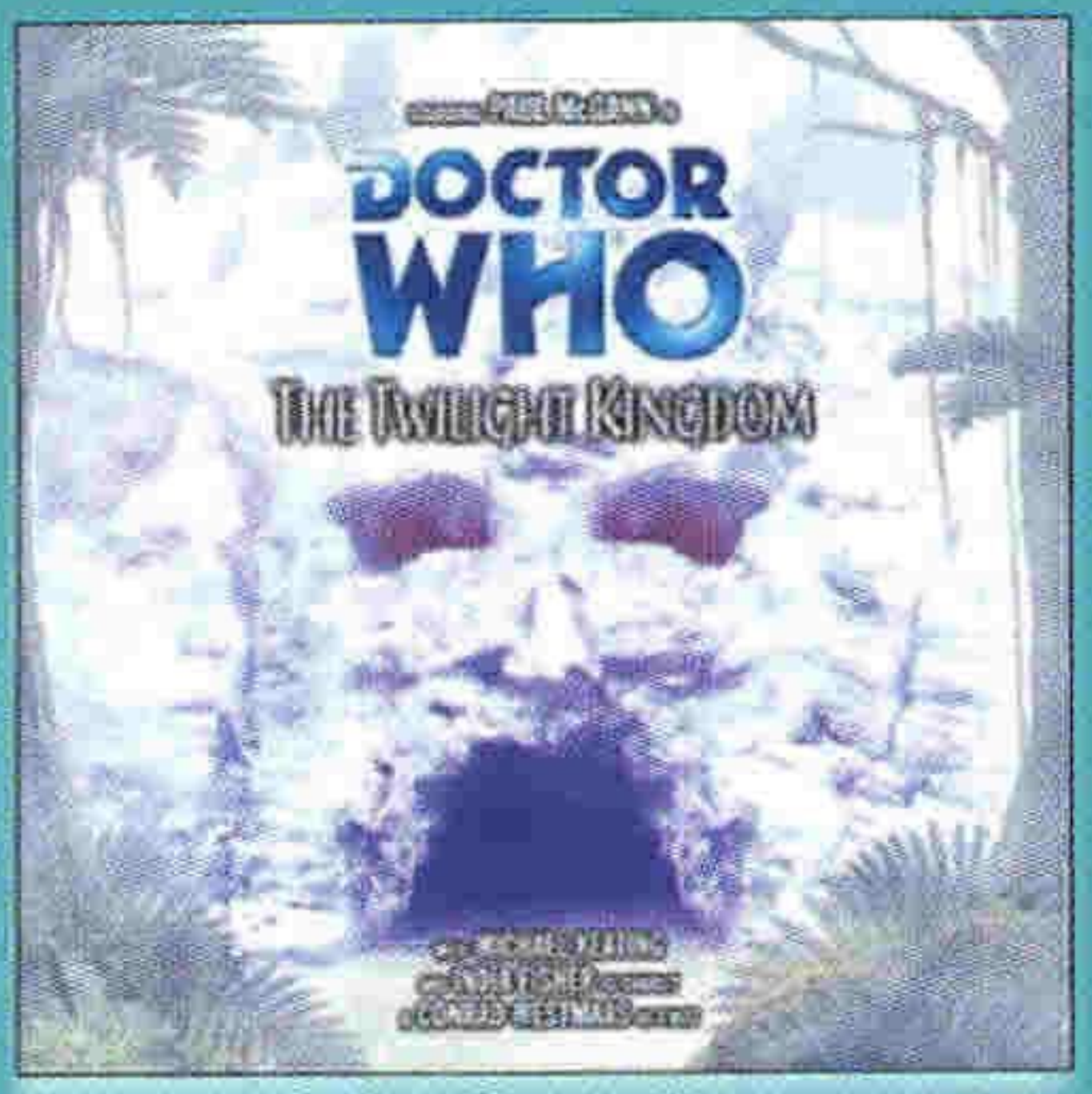
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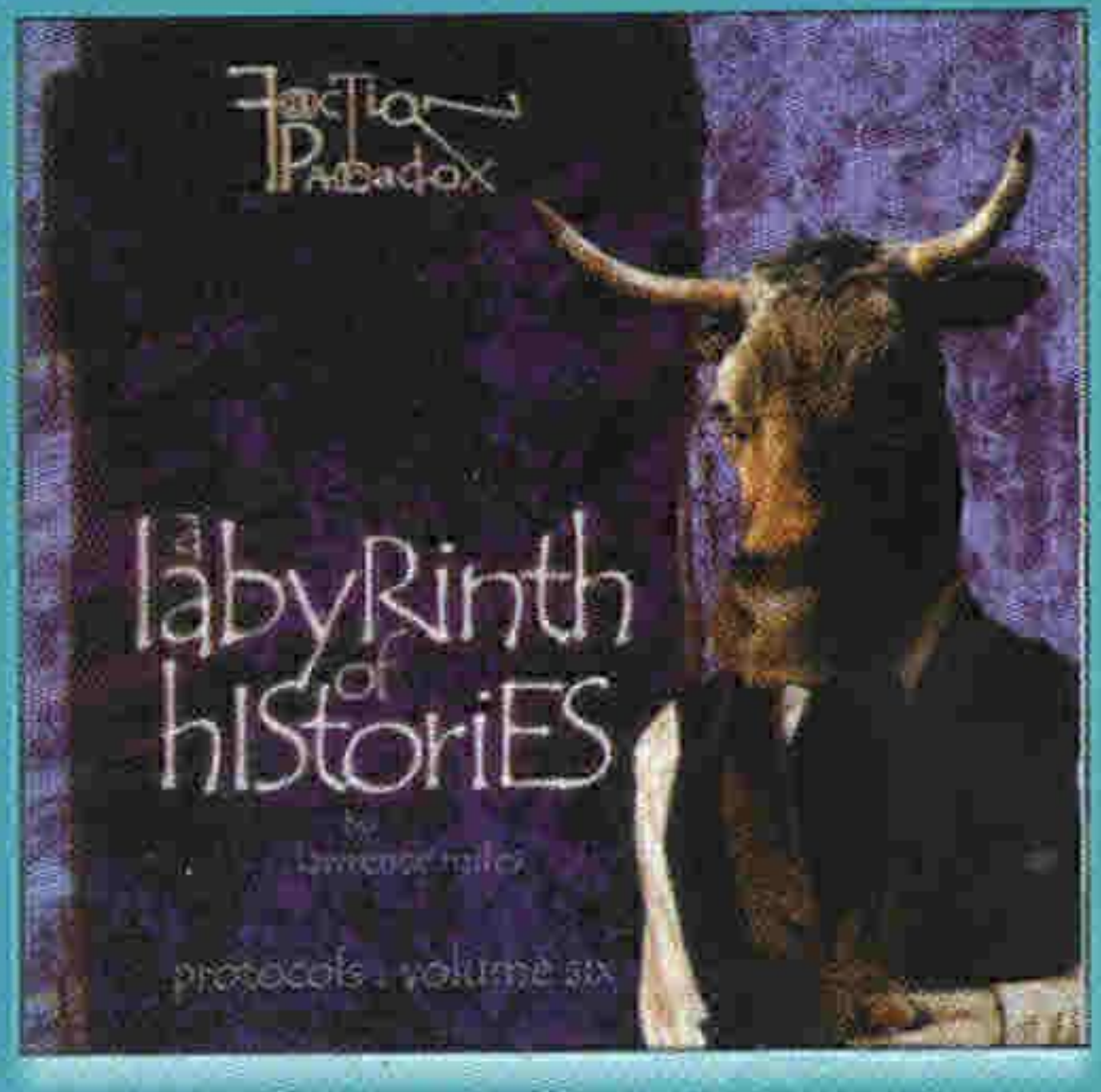
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PETER DAVISON will be signing **AXIS OF INSANITY**, with its guest star **ROY NORTH**, and official photographs. CD: £13.99 plus £1.50 postage. **ANNE RIDLER** and **PETER LAIRD** will be signing **THE WHEEL IN SPACE**. CD: £13.99 plus £1.50 postage. There will be a limited number of copies available pre-signed by **WENDY PADBURY**. Order today to avoid disappointment!

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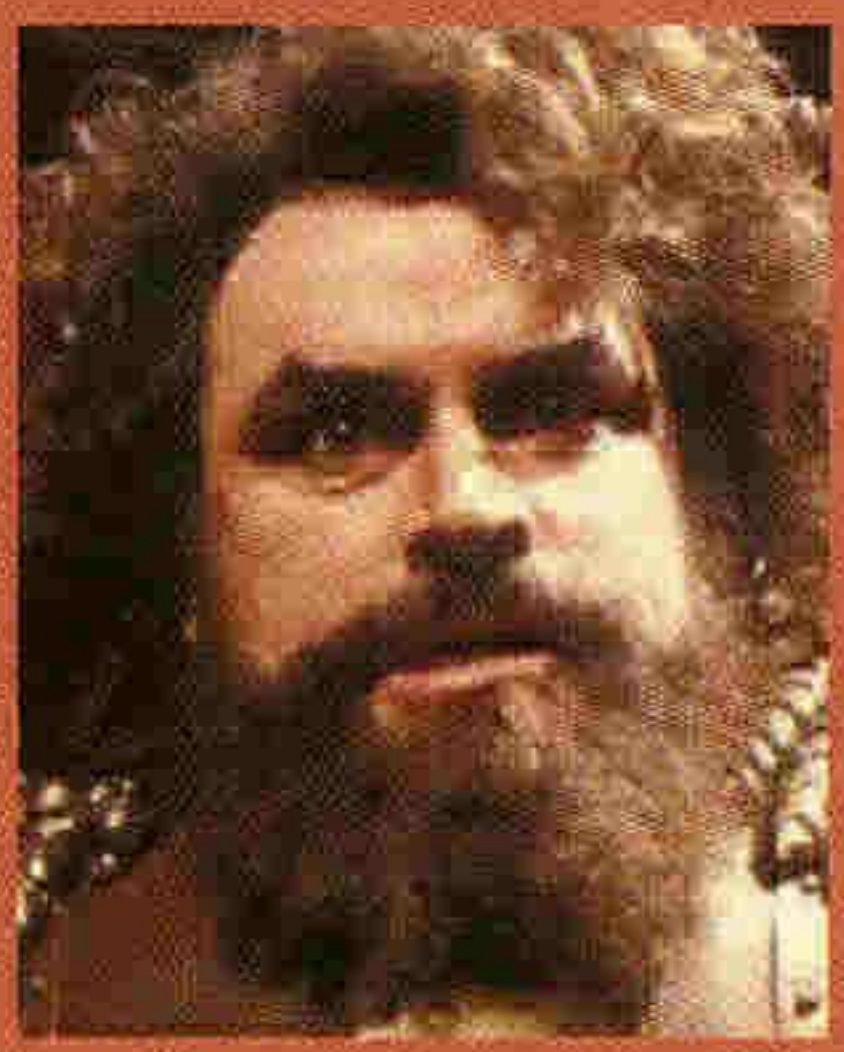

See 10th Planet at MEMORABILIA on April 17-18 at the Birmingham NEC, with special guest **BRIAN BLESSED** (Saturday only).

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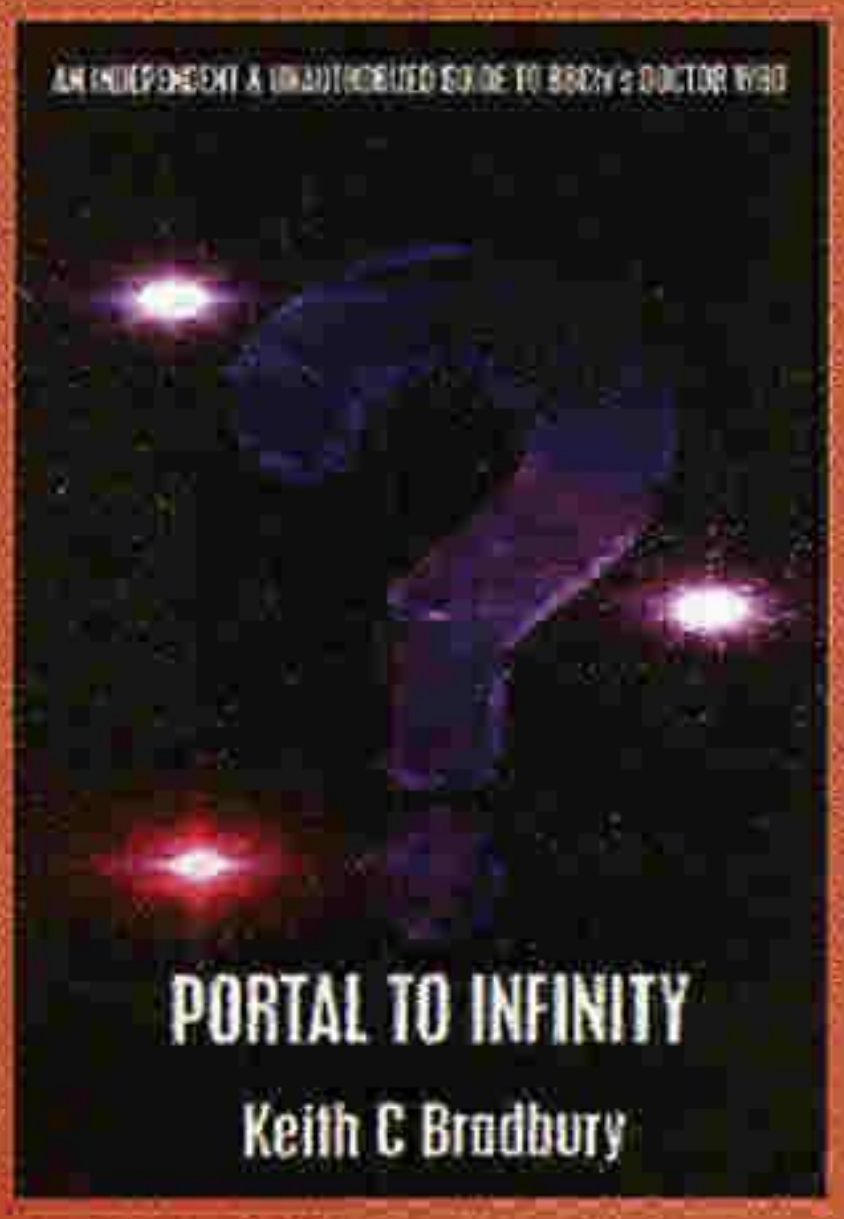

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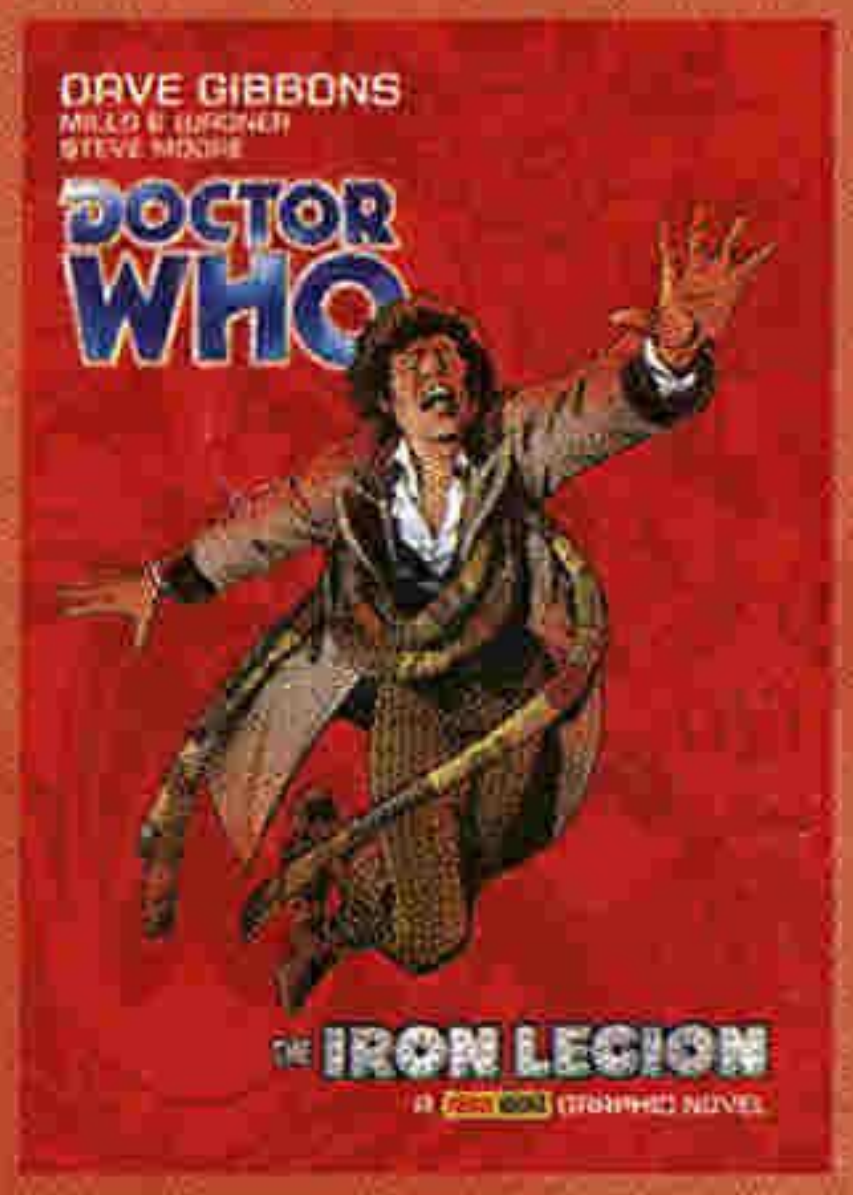

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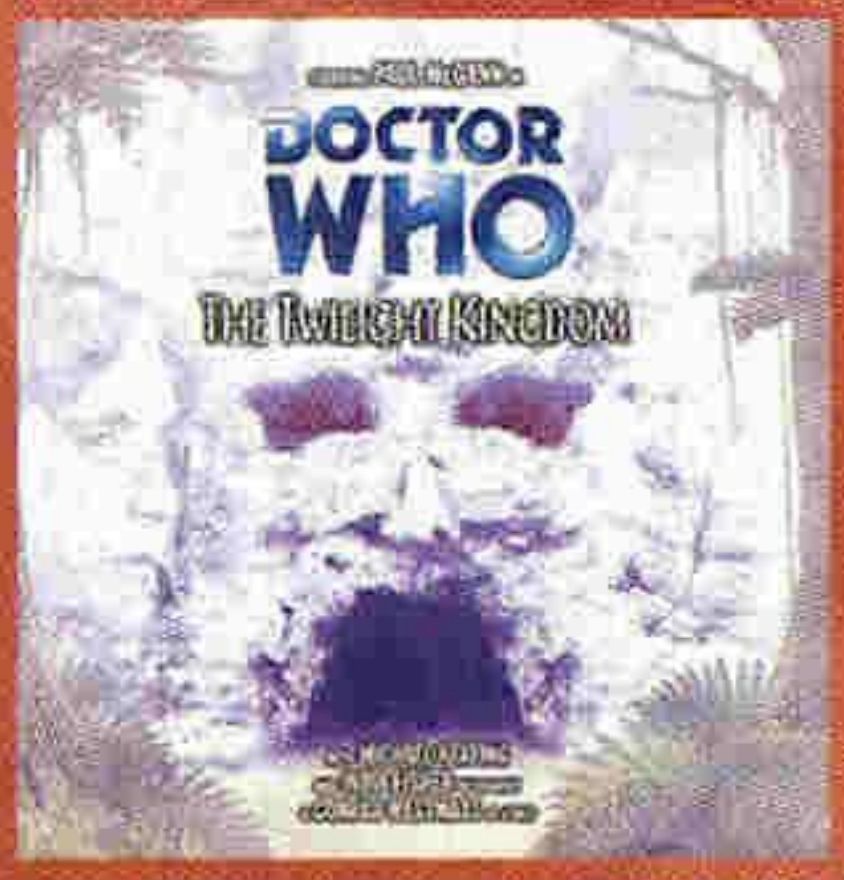

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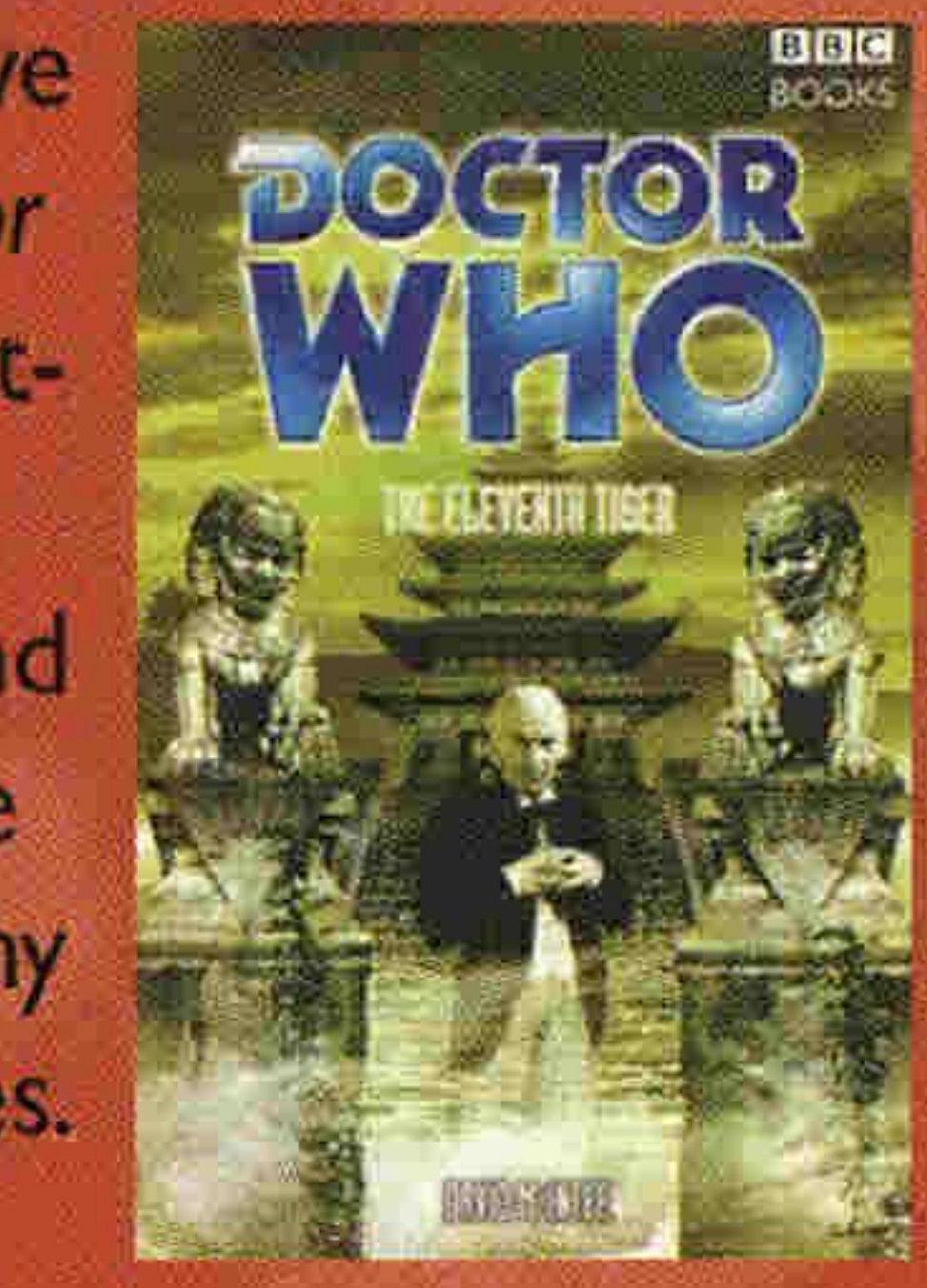

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